DOCUMENT RESUME

ED 386 026 FL 023 168

AUTHOR Chandler, Paul, Ed.; Hodnett, Edda, Ed.
TITLE HALT Selected Papers, 1993 with Language Teaching Ideas from Paradise.
PUB DATE 93
NOTE 78p.; Selected papers presented at the Meeting of the Hawaii Association of Language Teachers (Hawaii, 1993).
PUB TYPE Collected Works - General (020)
LANGUAGE English; French

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS French; Japanese; Learning Processes; Mass Media Use; Reading Instruction; *Second Language Instruction; Spanish; Student Development; Uncommonly Taught Languages; Writing Instruction

ABSTRACT

In section I, papers presented at the Hawaii Association of Language Teachers (HALT) in 1993 are presented. Section II includes a number of projects received from a call for papers simultaneous to the call for the HALT papers. Section I contains: "This is Like a Foreign Language to Me: Keynote Address" (Bill VanPatten); "From Discussion Questions to Task-Based Activities" (James F. Lee); "Learner-Relevant Literature: Developing Reading and Writing Strategies in the Intermediate Language Classroom" (Kathryn A. Hoffmann); "Reducing Foreign Language Anxiety in the Learner-Centered Classroom" (Heiko Heinz Schlesiger); "A Novel Approach to Novels" (Dorothy Buchanan); and "Problems of the Bilingual Dictionary: THe Case of French and English" (Kathryn Klingebiel). Section 2 includes: "Use of 'DONT' in French" (Marie Jose Fassiotto) in French; "The Use of the Newspaper in the Foreign Language Classroom: A Student-Centered Project" (Edda D. Hodnett with Paul Chandler); "Student Controlled Learning Environments with Hypercard (TM) and Interactive Multimedia" (Carol Beresiwsky); "From Theory to the Classroom: The Learner-Centered Approach and the Spanish for Business Class" (Rafael Gomez and Frauke Lowensen); and "Japanese Unit: Telephone Activities" (Kyoko Hijirida and Carrie N. Sato). Many papers contains references.) (NAV)

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HALT SELECTED PAPERS, 1993

with

LANGUAGE TEACHING IDEAS FROM PARADISE

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Paul Chandler & Edda Hodnett, Editors

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Preface

This project came about as a direct result of the ongoing discussions among various members of the language learning community in Hawaii. The annual HALT Conference is an important gathering place where people share ideas and touch base with others in the profession. As such we deemed it important enough to reproduce some of the presentations to allow broader exposure; none of us was able to attend all the sessions.

Section I

HALT SELECTED PAPERS, 1993

The first section of this volume contains papers that were presented at the 1993 HALT Conference. Afterward the papers were sent out for blind review, the comments and suggestions were forwarded to the authors, and the rewrites of the papers that were finally accepted are included here. We thank the reviewers who took the time to assist in this process. The authors, however, were free to incorporate the reviewers' suggestions into their revisions as they deemed appropriate. Of course, we have tried to maintain the ideas expressed by the authors in their original papers, keeping out alterations to a minimum. The expression "it loses something in the translation" may apply here, however, since we had to convert some IBM diskettes to the MAC program we use and also scan electronically several of the papers submitted without diskettes.

The papers presented at the conference range in theme and interest from discussions of classroom methodology to strategies for the teaching of literature. Bill VanPatten's luncheon address is made in a lighthearted manner, but touches on serious misconceptions about foreign language teaching. Looking up the word 'foreign' in the dictionary, he wonders if we really mean to be engaged in teaching something 'alien' or 'irregular'. He finds what is being taught in most traditional classrooms, however, as strange as the name of the subject, and suggests changes: a. to involve students in real situations in a learner-centered class, and b. to offer content-based language instruction across the curriculum. Finally, VanPatten offers the use of 'another' language instead of the misleading word 'foreign' for what we should teach in our classes. James Lee's paper demonstrates task-based activities for speaking and reading. He demonstrates how teacher-centered discussions about foreign language reading materials can be changed with a task-based approach so that all students are engaged in speaking and critical thinking. Discussion questions are broken down into sets of tasks to be performed by students with a partner or in a group. The teacher interacts in this learner-centered activity as facilitator. Heiko Schlesiger reports in his paper on the testing and evaluation of anxiety reduction techniques in a second year German program at the University of Texas. Anxiety leads to lower performance and is common among FL learners. Visual imagery, assertiveness training, autogenic training and mantra concentration were taught and anxiety levels were tested with the Horwitz Foreign Language Classroom Anxiety Scale. Eighty per cent of the students reported reduction of their anxiety levels and wished to maintain these techniques. A list of useful references is included.

The transition from language teaching to reading literature is the topic of Kathryn Hoffmann's and Dorothy Buchanan's papers. Hoffmann was involved in a project at the University of Wisconsin-Madison on methods of teaching literature in second year French classes. In order to take the fear out of the word 'literature', Hoffmann demonstrates with the well-known tale of *Sleeping Beauty* pre-reading strategies, vocabulary building methods, and post-reading projects that are fun and creative, and involve students' imagination. Tasks like inventing new characters for the story, or rewriting it in a different setting coax students into working with the text. This approach creates meaningful student discussions and an appreciation for literature.

After several tries with French literature on the high school level, Buchanan chose Zola's *Thérèse Raquin* for a literary project. She invented a variety of tasks involving drawing, dramatization and dialogs to make the story come alive and provide her students with a year long literature unit that was engaging.

Section II

Language Teaching Ideas from Paradise

The second section includes papers from two different sources. First of all, authors of papers presented at HALT 1993 that were of a more practical nature were invited to submit them for possible inclusion. Linde Keil and Paul Chandler originally distributed a call for papers at the University of Hawaii at Manoa and at meetings of the local Academic Alliance chapter. These papers were not sent to reviewers; they are the authors' original ideas. We still have a couple of units of instruction that were rather long and cumbersome for this small project. We hope to include them in a future volume or assist in finding another publishing source.

We hope that you will enjoy this volume and find it useful as a classroom teacher. After expending our time and energy and through the ever faithful "trial-and-error" method we hope we have learned how to better manage a project like this. The last minute rush to get copies ready for the HALT Conference undoubtedly has left errors in the texts. Our apologies, to the authors in particular, since such errors should not be a reflection on them. We also hope to ready another volume of HALT SELECTED PAPERS for the 1996 HALT Conference, including papers from the 1994 and 1995 conferences as well as new Language Teaching Ideas from Paradise.

One final note about the last section of this volume. We are happy to include a unit of instruction by Kyoko Hijirida and Carrie N. Sato on communicating by telephone in Japanese. Since not all of our computers are set up to handle different types of characters and scripts (a future project for someone?), we include this unit in its original form beginning with their page numbered 1. They explain the materials, objectives, and procedures to help students learn appropriate telephone etiquette. They have included copies of useful realia such as memo pads for taking messages.

Many thanks to the reviewers who kindly took time from their busy schedules to assist with HALT SELECTED PAPERS, 1993. Many of their comments and suggestions proved helpful during the preparation of this first volume of HALT SELECTED PAPERS. Their assistance, however, does not necessarily imply endorsement of the ideas presented herein.

Dr. Diana Frantzen, Indiana University, Bloomington
Dr. Martha Nyikos, Indiana University, Bloomington
Dr. Roslyn Raney, College of San Mateo
Dr. Maria del Carmen Sigler, San José State University
Dr. Janet Swaffar, University of Texas, Austin

pmc/edh

THIS IS LIKE A FOREIGN LANGUAGE TO ME[1]

KEYNOTE ADDRESS, HALT 1993

Dr. Bill VanPatten
University of Illinois at Urbana/Champaign

On the Word 'Foreign'

One of the most fundamental things we learn in life is to choose our words carefully. Through experience, we learn to say and write what we mean, for our words impart images and attitudes to our listeners and readers. We know, for example, that if we want to cast suspicion on someone's character, we could say, "Pity, what with her problem and all." In all likelihood, the listener would respond 'What? What problem? What do you mean?" and our response might be "Oh, nothing, I was just thinking." Now, in this interchange, we really haven't said anything but we have chosen our words carefully because our purpose is to whet the appetite of curiosity in our listener. In a similar vein, but with a different purpose, supermarket tabloids very carefully choose their names. Their purpose, however, is to impart a sense of serious investigative reporting: Sun, National Enquirer, News.

Looking at a different example, in the sentence "Jeffrey quickly ate his chicken soup," we can describe Jeffrey's simple act of consommé consumption in a variety of ways by simply changing the verb and its adverb: Jeffrey GOBBLED UP his chicken soup. Jeffrey SLURPED DOWN his chicken soup. Jeffrey INHALED his chicken soup. Jeffrey LAID WASTE to his chicken soup.

Of course, each sentence conjures up a different image. Our listeners have particular images of Jeffrey and his soup ingestion by the words we choose, be those images objectively accurate, be they our own interpretations of what transpired, or be they outright fabrications. The point is that we relay the message and the message is encoded in the words that we choose.

It is this relationship between messages and words that gives one pause to consider the term 'foreign languages'. Looking up the word 'foreign' in a thesaurus, one can find at least the following twenty entries: ALIEN, EXOTIC, OUTLANDISH, UNFAMILIAR, STRANGE, UNKNOWN, IMPORTED, DISTANT, EXTERIOR, ABERRANT, ABNORMAL, UNCHARACTERISTIC, UNNATURAL, UNRELATED, UNEXPECTED, UNBEFITTING, ODD, UNUSUAL, IRREGULAR, and UNACCOUNTABLE. Moreover, in just about any dictionary, the following definitions of 'foreign' can be found:

1. located away from one's native country;
2. situated in an abnormal or improper place;
3. outside of a scope, range or essential nature;
4. not germane; extraneous; irrelevant.

In the same way that we changed 'quickly ate' in the earlier example of Jeffrey and his soup, if we substitute the word 'foreign' in particular phrases, using any or all of the above synonyms or definitions, what do we have? The result is a set of amusing and not-so-amusing images about what we teach. Following is a list of just ten.

1. languages spoken somewhere other than in one's own country
2. non-essential languages
3. abnormal or improper languages
4. extraneous languages; irrelevant languages
5. alien languages
6. strange languages
7. uncharacteristic languages

8. odd languages
9. unbefitting languages
10. irregular languages

How many of us would want to admit that we teach 'Irrelevant Language 101' or second year 'Odd Languages'? How many of us would like to see in the course catalogue 'Beginning Alien Languages'? And how many of us would rush to the FedEx drop-off box to meet an application deadline for a position in a department called 'The Department of Non-Essential Languages'? Given the connotations of the word 'foreign', what images must be embedded in the minds of many students when they approach the study of 'foreign languages'? For these students, foreign languages are strange, odd, unknown, unrelated, and extraneous. These languages are alien and unnatural to them. It could be argued that no such thoughts exist, that everyone 'knows' what the term 'foreign languages' means. Nonetheless, it is important to remember how we use the word foreign in everyday speech: "She's a foreigner"; 'That's foreign to me"; "Foreign markets"; "Foreign cars." Think of the chilling movie Silence of the Lambs, during which Clarice Starling helps to perform an FBI examination of a murder victim's body: 'victim has a foreign object lodged in her throat." And last but not least, we find the following in most if not all airplane lavatories: "Do not throw foreign objects into toilet."

How We Contribute to the Meaning of 'Foreign'

Images and attitudes are not necessarily created or sustained by words alone. Often the meanings of words are supported or constructed by the real world context in which they are used. In the context of language teaching, we contribute in a variety of ways to the images and attitudes evoked by the term 'foreign languages.' The first is an acceptance of the term itself and a separation between ourselves and those in other departments. Take for example that in most schools and universities, there is a Department of English. Outside of it (and alien to it) are the 'foreign languages'. These language departments are very often physically separate from English, suggesting an institutionalization of their exoticness. We have accepted this perception and we have encouraged the images and attitudes that surround the languages that we teach. Unless we wish to continue being viewed as exotic, alien and irrelevant, we should begin looking for something else to call what we teach. Just as 'physically challenged' is replacing 'handicapped', just as 'AfricanAmerican' is replacing 'black 'which in turn replaced 'Negro', I think we need to begin changing the images and attitudes surrounding what we teach by changing what we call it. We will return to this matter later.

In addition to acceptance of the (mis)nomer 'foreign languages', we contribute in another very significant way to the images and attitudes carried by the word 'foreign.' I refer to the very classroom activities and language teaching materials that comprise our day to day behavior. It is said that actions speak louder than words. If so, what do our actions communicate to students? Quite simply our actions, that is our language teaching practices, reinforce the image of languages as odd, unrelated and extraneous.

Let's look at some typical classroom activities from some typical classroom textbooks as an illustration. The first example comes from a well-known college level textbook of Spanish[2] and is an activity called "I want company!" What appears here is an English translation with the names changed.

> Rosita gets a lot of invitations, but she always wants to ask other people to go along. Using the cues in parentheses, give Rosita's response to each of the invitations below.
>
> Model: Let's go to the movies (John/to go) --> OK, but I want John to go with us.
>
> 1. Let's go to the library. (Terry/to study)
> 2. Let's go to Roger's party tonight. (Sharon and Linda/to go)

3. Let's go get a pizza. (Tammy and Ivan/to come eat)
4. Let's go to the gym to lift weights. (David/to lift them)

How utterly foreign (i.e., strange, irrelevant, odd, abnormal) this activity and the discourse it creates are: First, who is Rosita? And who are Terry, Sharon, and the others? They are not part of the student's reality--and they are certainly not part of ours. They are foreign. Second, who would say these sentences in sequence as they are here? The discourse is odd and irregular. It, too, is foreign. Clearly, in their zeal to practice the present tense subjunctive with the main clause verb 'want' the authors of this textbook have created both language and situations that are foreign to the student and to the instructor. You may at this time be thinking that things have changed, that this example is taken from an old textbook. Nobody believes in this kind of teaching anymore, right? In point of fact, this example is taken from a first edition text published in the late eighties. The next example is from a text that has gone into several editions and is widely used today. The title of the example is 'What a shame!" Last Monday the following students could not do what they wanted because they had an exam. Explain this as in the model.

Model: Sam (go to the movies) Sam had an exam. For that reason he couldn't go to the movies.
1. Harold (to get together with us)
2. Peter and Paul (to visit me)
3. I (to go out) etc.

I find this example even stranger than the first for it puts students in the unusual position of lying or making untrue statements about themselves. Note that in the three items included in the example, all force students to pretend as though they had some role in these fictitious actions. Once again, the language and the situations are unrelated to students. They are unrelated to their daily lives; they are non-essential and aberrant in truth value. They are foreign.

This next example comes from a popular French textbook, also one that has gone into several editions. It is called "A change in habit." When Pierre Dupont was your neighbor, he would do certain things regularly. But one day, he changed his habits. Create sentences that describe his activities.

Model: Saturdays/to go dancing --> On Saturdays, he would go dancing.
One Saturday/to go to the movies --> But one Saturday, he went to the Movies.

1. often/to go to the museum
   one day/to go to the theater
2. at times/to watch soccer on TV
   one day/to go see a match at the stadium
3. at night/to study math
   last night/to play cards . . .

Again students are confronted with someone, this time Pierre Dupont, they are supposed to know (after all they were neighbors according to the directions). Is this real language? Is this natural discourse? Or is this uncharacteristic and odd compared to what students might normally say or talk about? Is it foreign?

These examples are not unique. Textbooks are filled with them; some more so than others. Students at the University of Illinois enrolled in a senior level teacher education course recently surveyed a variety of elementary Spanish textbooks. They found that anywhere from 40-70% of the activities were similar to the ones just presented. Because many instructors rely on textbooks for daily lessons and activities, instructors lead students in and out of these activities becoming accomplices in language teaching approaches that encourage the meaning of 'foreign' as extraneous and strange.

Changing Practices in Order to Change Images

We can begin altering perceptions about 'foreign languages' by incorporating two methodological alternatives in our classrooms. The first is to reconstruct grammar and vocabulary instruction so that it has immediate and sustained relevance for the student. That is, we can make language activities more learner-centered. We can engage our students in communication about real things in their lives. The second alternative involves cutting across the curriculum to begin to incorporate other subject matter in our classes. This content is taught and tested through the language. I will first discuss the former alternative: instruction that is learner-centered and engages learners in talking about themselves.

Current research very strongly supports the idea that grammar and vocabulary are learned best when (1) they are learned as part of a topic, content or discourse, and (2) they are processed in comprehensible input, that is, language that the learner hears and sees, not language that learner produces him or herself. (Note that most of our explicit instruction focuses on manipulating output only, i.e., explanation plus production.) Let's return to the sample activity with Pierre Dupont, our neighbor friend, and the sentences we were supposed to make about him. Why can't this activity be about the students themselves? That is, why can't it look like the following?[3] Are there things that you used to do that you don't do now? When did you do them? Select five of the actions below (or invent your own) and combine them with one of the time phrases. Then share your statements with the class.

Model: As a child, I hated Brussels sprouts.

Time phrases	Activities and events
	to believe in Santa Claus
	to visit my grandparents
As a baby...	to sleep with a light on
As a child...	to be afraid of dogs
As a teenager...	to fight with my siblings
While I was in	to go to bed early
elementary	to watch a lot of TV
school...	to be shy
In high school...	to take the bus to school
	to walk to school
	to hate Brussels sprouts

Note that this activity retains the same linguistic focus as the Pierre Dupont activity: students use the imperfect to talk about past activities and events of a habitual nature. The fundamental difference between the two activities is that the content in the above activity is not foreign to the students; there are no fictitious people and there are no extraneous or alien contexts. Learners use language to communicate about themselves, even during the earliest phase of explicit instruction on this grammar point.

Different verb forms of the imperfect can easily be covered via follow-up activities. For example, the activity above that focuses on first-person singular can be used as the spring board for second-person singular and third-person singular as in the following:

Interview

Step 1. Select six of the actions above (or use others if you like) and create six yes/no questions so that you can interview someone in class.

Model: As a child, did you used to sleep with the light on?

Step 2. Using the items in Step 1, interview someone in class whom you don't know very well. Jot down his/her responses.

Step 3. Report to the class what you have found out. Remember to use connectors such as 'also', 'but', and so on to string some of your sentences together as you speak.

Model: As a child, John used to sleep with the light on. He was also afraid of dogs but he . . .

In these activities, language 'practice' provides personal relevance for students. Learners communicate information about themselves and others in the class. Language ceases to be foreign as students come to understand that real people in the real world use this language to talk about real events in their lives.

Obviously, activities that focus on individuals may put individuals at risk, especially if these individuals are shy about revealing their emotions or pasts. Learner-centeredness and a move away from 'foreign' need not always imply' "touchy-feely," to borrow a term often used by my teacher education students to describe affective humanistic activities such as the ones just presented. Learner-centeredness can also include the day to day routines of students, their habits, where they shop, what their homework load is like, and a myriad of other topics. Using past tense as an example, activities are easily constructed that get students to reveal something about typical student life.

Working with another person, fill in each cell of the grid below with at least one statement about what a typical student did on Saturday and Sunday.

	Saturday	Sunday
in the morning		
in the afternoon		
at night		

Once you and your partner have finished, you will present your responses to the class. How many people wrote the same things as you? Is there really such a thing as 'What the typical student did this weekend?"

In such activities, their is a clear linguistic focus, however, the "heat is off" the individual student as he or she engages in discussion about more general topics. Of course, learner-centeredness and a move away from "foreign" also means allowing students to talk about the instructor. How well do you know your instructor? Write five things you think your instructor did last night based on what you know about him/her so far. Many instructors "forget" that they are part of the classroom community and allow themselves to remain "foreign" to the activities.

But simply changing existing activities that focus on production is not enough. As I stated in the outset of this section, grammar and vocabulary are learned best when they also appear in comprehensible- input. In terms of instructional practices, we must provide students with input that contains the items under study. We might call this structured input or focused input (see VanPatten & Cadierno 1993 and VanPatten). It allows the student to see and hear the targeted items before being asked to produce them. For example, preceding the speaking activities just described, we would want to include focused input activities such as the following.

Indicate which of the following things you did last night.

I . . .	yes	no
1. went to the grocery store.	O	O
2. washed clothes.	O	O
3. watched the news.	O	O
4. ate at home.	O	O
5. exercised.	O	O
6. read a book.	O	O
7. went to bed late.	O	O
8. slept for less than 8 hours.	O	O
9. checked out a video.	O	O
10. had a date.	O	O

Just like the production activities, these input oriented activities contain content related to the students' real life while highlighting a grammar point so that the student can begin to internalize it.[4] In other words, the input is also meaningful and by responding to the input, even if is just by saying yes/no or I agree/disagree, the learner is engaged in an act of communication. This communication is learner-centered; it is not foreign.

Beyond Turf

The concept of student-centeredness or learner-centeredness can be extended to the idea of bringing other subject matter into the classroom. Many instructors are familiar with content language instruction. This is where content matter such as geography, science, and so on are taught in the target language. Immersion programs in Canada and elsewhere are examples of content language instruction on a widespread scale. Most of us cannot afford the luxury of content instruction and it takes a great deal of effort, time, money and politicking to get content instruction implemented in our schools and universities. But we can do something on a smaller scale: we can create mini-content units where language and a particular aspect of some content area are inextricably intertwined. This involves using some kind of content area to teach particular language points. It can also mean using the language to reinforce concepts that students have learned in other classes. Let's examine several traditional activities first. How many times have you taught numbers in the language that you teach? Do the textbook activities and the ones you use resemble those that follows?

Exercise. Practice the numbers.
1. 4 ladies
2. 12 nights
3. 21 cafes, etc.

Exercise. How much is it? Give the prices.
1. 7.345 pesetas
2. $100
3. 5.710 quetzales
4. 528 pesos etc.

The question to be asked is 'What is going on in the students' other classes in which numbers are used?" One thing that comes to mind involves chemistry. Couldn't some simple chemistry problems be done in class? Or couldn't the molecular make up of common compounds be reviewed? For example, a simple listening activity (i.e. focused input) could be the following.

Common compounds. Select the common compound that contains the number of atoms of the element you hear.
1. a. sugar b. gasoline c. steel etc.

(Instructor reads: 1. six atoms of carbon or C6 [to avoid having to look up new words such as atoms, carbon, and so on before class], etc.)

As an alternative, an easier activity involves listing some names of common compounds and their molecular symbols and then asking students "Which common substance contains 10 molecules of carbon?" "Which common substance contains 6 molecules of oxygen?" and so on. The Periodic Table, which every student of chemistry must become familiar with at some point, is a great place where content and larger numbers come together, as the following activities demonstrate.

> Periodic Table. Listen as your instructor says a number. Which element on the Periodic Table is that number? 1. a. oxygen b. gold c. nitrogen (Instructor says "79" Student circles b. gold) (Note: there is no reason to look up all elements, just those that you need to do 7-8 items)
>
> Weighty matters. Look at the Periodic Table. Your instructor is going to say the symbol for an element. Give the atomic weight of that element. (Example: Teacher says "Au". Student says "197" in the target language [the atomic weight is rounded off])

But numbers can be used for history as well. Students often need to recall dates and to understand within what time periods particular events happened. Why not review this in your class?

> The 20th Century
> 1. Martin Luther King is assassinated.
> 2. The first atomic bomb used in war is dropped on Hiroshima.
> 3. The Bolsheviks lead a successful revolution in Russia.
> 4. Women receive the vote in the U.S.
> 5. Wall street crashes.
> (The instructor reads a year, e.g. 1968, and students write that date next to the event.)

Numbers are used in a myriad of ways in other subject matter courses. They are used in geography, they are used in math, they are used in home economics, they are used in anthropology, they are used in astronomy, they are used in political science. All one needs in order to incorporate some of these activities in class is (1) to talk to colleagues teaching other content matter and (2) to look at students' textbooks from other classes now and then. Activities can be reviews of information already covered in other classes or they can involve the teaching of new information. In this latter case, which involves more preparatory work, the instructor must find or create short texts that provide the information that will form the basis for some activities. The point is to bring the students' real world, in this case other subject matter, into the language class from time to time.

While I have focused on numbers, many basic grammar points can be integrated with content areas. For example, the imperfect can be used to talk about what was going on when a particular event happened ('Who was president when Martin Luther King was killed?" 'Where was Martin Luther King at the time?" 'Who else was fighting for civil rights at the time?") what life used to be like in a particular time period ("What was life like in the 50s?") perhaps comparing it with another period ("Today and tomorrow, class, we are going to compare and contrast life in the 50s with life now.")

The simple past can be used to talk about the achievements of particular persons ('Who wrote the Declaration of Independence?" or "Today and tomorrow we are going to talk about people who did something that has changed society."). The future and the subjunctive can be used to make predictions about society and the world based on current trends ("There will be no war when. . ."). Passives, case markings, and other grammatical ways of expressing agent, patient and other arguments of verbs can be used to review who did what, what was done by whom, and so on.

Returning to the Periodic Table, note the following features of language that can be taught and practiced both via input activities and output activities: the sound system; the alphabet; comparatives and superlatives (e.g., heavy, heavier, heaviest; fewer than, more than; large, larger, etc.); prepositions and modals (e.g., Z CAN combine WITH Y; protons are found IN the nucleus; you SHOULD

NOT mix X and Y; impersonal statements (e.g. Is it possible to. . .? Can one. . .?); articles (an atom vs. the atom), adjective agreement (e.g., heavy atoms, light atoms; a heavy atom, a light atom), and so on.

Before concluding, an important point needs clarification. As we look at learner-centeredness and a move away from the connotations of "foreign", we are not advocating the abandonment of culture nor the abandonment of learning about other peoples in the language classroom. This has and always will/SHOULD be a part of general education language courses. But this is different from learning about how a language works. When it comes to using language and learning about the language itself, especially in the beginning stages, there is nothing wrong with substituting our old practices with some new ones. We must keep in mind the common phrase "This is like a foreign language to me!" and understand the multiple meanings that underlie it.

What Term then?

There remains the question of whether or not we should continue to use the term 'foreign languages.' If 'foreign' suggests wrong images, what can we call the subject matter that we teach? The American Heritage Dictionary provides a nice alternative: the word 'another.' Under the definition of 'another' we find the following:

1. additional; one more
2. different, but of the same character

And that is what we want students to walk away with: that they are learning another language. That they are adding to their linguistic repertoire. Given that words do indeed induce images and attitudes, let's use words that conjure up the images we want. Let's move from 'foreign language teaching' to 'teaching another language': different, but of the same character.

Notes

1. This is the text of a keynote speech delivered at the 1993 HALT Conference held on the campus of the University of Hawaii at Manoa, March 6, 1993. A previous version was delivered at the annual meeting of the Washington Association of Foreign Language Teachers, March 14, 1992, Spokane Falls Community College and has been included in their newsletter publication.

2. For what I think are obvious reasons, I will not cite particular textbooks or their authors. The kinds of examples used in this paper can be found in many if not most language textbooks.

3. For the purpose of presentation, the activities are presented in English.

4. It is important to emphasize the word 'begin.' Internalization of grammatical forms in some cases may be quick and in others it may take time. In other words, some require much exposure to input while others require less.

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FROM DISCUSSION QUESTIONS TO TASK-BASED ACTIVITIES

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Introduction

When audiolingual methodology gave way to communicative language teaching, the instructor was no longer simply the drill leader but was charged with providing learners with opportunities for communication. In early communicative language teaching, communication was equated by many instructors with conversation, but conversation of a particular type: the authority figure instructor asked the questions, the learners answered them. The communication = question & answer paradigm has become firmly entrenched in language instruction. [1]

One of the two significant evolutions of this paradigm was the advent and acceptance of paired and group work, at which time the instructor no longer was the only one in the classroom asking the questions. Students could ask questions of each other, but the resulting interaction was no more than a simple variation on the question & answer paradigm. The second significant evolution in communicative language methodology entailed encompassing large scale communicative activities in the classroom.[2] Change comes slowly to most fields, so that these larger communicative activities were originally appended to textbook chapters and viewed as supplemental to an already crowded syllabus rather than central to the endeavor of language learning and teaching. By and large it was left to individual instructors to incorporate communicative activities into the classroom, yet today most agree that these activities are a key language teaching and learning tool. Such agreement has set the stage for further development.

We are currently experiencing another evolution in communicative language teaching, which is the configuration of communicative activities within a task-based framework (e.g., Nunan 1989, 1991). What is task-based instruction? What are tasks? A key notion expressed in the following definition, taken from Richards, Platt, and Weber (1985, 289), underscores an important feature of task-oriented instruction; it is that tasks provide learners a purpose for language use:

> TASK: (in language teaching) an activity or action which is carried out as the result of processing or understanding language (i.e., as a response). For example, drawing a map while listening to a tape, listening to an instruction and performing a command, may be referred to as tasks. Tasks may or may not involve the production of language. A task usually requires the teacher to specify what will be regarded as successful completion of the task. The use of a variety of different tasks in language teaching is said to make language teaching more communicative (COMMUNICATIVE APPROACH), since it provides a purpose for a classroom activity which goes beyond the practice of language for its own sake.

The definition serves to demonstrate how far communicative language teaching has developed from the time when grammar explanation was followed by a series of pattern practices or when communicative activities were the exceptional, optional classroom activity rather than the rule.

A task is concrete, structured, and purposeful; the learner is given something to do, to accomplish. Task-oriented activities are not limited to speaking activities but encompass all language areas: listening, reading, and writing as well as speaking. This brief introduction to task-oriented instruction will present a set of interrelated tasks involving only speaking and reading. The goals are, then, to 1) demonstrate and explain task-based activities for speaking and reading; and 2) interrelate them, thereby demonstrating how to incorporate content into an introductory foreign language classroom.

From the Discussion Question to the Task-Based Activity

Since the discussion question has been a staple of communicative language teaching, it will serve as the framework for explaining task-based instruction. The following discussion questions probably sound familiar to most language teachers who perhaps can picture themselves in front of their classes asking these or very similar questions:

> What are you looking for in life? What do you and others your age think about? Are you worried about jobs, money, security? surviving, old age, retirement?
>
> How have traditional male/female family roles changed? Compare and contrast their traditional roles with their more contemporary ones.

How successful is the typical instructor in leading a class discussion? What response does the typical discussion question elicit? Do learners fight with each other to be the first to respond?

A simple hand-raising poll was taken at the 1991 meeting of the American Council on the Teaching of Foreign Languages and the 1992 meeting of the American Association of Teachers of Spanish and Portuguese. A group of approximately 200 language educators answered two questions:

> Question 1. If you were to ask these questions of a class of learners in the language you teach, would it be a first year or a second year class?
>
> Question 2. What kind of success do you have leading discussions of first and second year language learners? Is it high, moderate or does it depend on the group of learners?

In response to Question 1, 10% of the audience indicated that the discussion questions were appropriate for a first year class, 90% indicated a second year class. Overwhelmingly, then, discussions of issues such as goals, aspirations and concerns are typically carried out not in first year but in second year. For Question 2, the audience indicated their success rate with discussions. Only 1% responded for high success rate, another 20% for moderate success rate, and, not surprisingly, 79% responded that success with discussions depended on the group of learners.

To observe an instructor carry out an unsuccessful discussion is a painful experience. Can it really be that no one has anything to say? Do the learners simply not want to express their opinions to the instructor? Is expressing an opinion in front of peers too anxiety provoking? A more likely explanation of the unsuccessful discussion is that no one knows how to say what they want to say.[3] When silence meets the discussion question, the desperate instructor is left to rephrase, rethink, and redirect the question. This classroom scenario underscores the fundamental flaw of the communication = question & answer paradigm. That is, learners were left to their own devices to come up with the language they needed to communicate; they were not provided any linguistic support.

To observe an instructor carry out a discussion that becomes a conversation between the instructor and the two best learners in the class is a frustrating experience as well. Every other student is, in essence, disenfranchised. These two classroom scenarios are not limited to first year language classes; they can and do take place in second and third year classes as well. It has even been suggested that the scenario is characteristic of all levels of instruction, including graduate, in which question and answer is the interactional pattern. The conclusion we necessarily reach, then, is that open-ended discussion questions are just not a very reliable pedagogical tool for language learning. Perhaps task-based activities were born out of the pain and frustration of unsuccessful discussions. Perhaps they were born out of the concern that discussions rarely include the active or even passive participation of the entire class.

In order to demonstrate a task-based activity, the discussion questions posed above, What are you looking for in life and How have roles changed?, have been transformed into task-based activities. The first activity is a chain of three tasks: to indicate an opinion, to calculate an average, and to discern any patterns. Whereas 90% of an audience believed these discussion questions were best suited for second year, the task-based activities are designed for first year. As you read over the first one, notice the two outstanding features that allow it to be used successfully in a first year class: the structured (step by step) nature of the activity and the linguistic support provided the language learner.[4]

What are you looking for in life?

Step 1 Working with two or three classmates, write the number that corresponds to your opinions next to each of the following items.

I think that to the majority of people my age
1 = it matters a lot. . .
2 = it will be important someday. . .
3 = it really isn't important. . .

a. ___ to be the leader of whatever group with which one is
b. ___ to live in a secure and protected area.
c. ___ to lead an active social life.
d. ___ to have various opportunities to find a mate/partner.
e. ___ to advance professionally.
f. ___ to have economic security in old age.
g. ___ to have a place to live in old age.

Step 2. Compare your group's answers to those of the rest of the class. Are you all in agreement?

Step 3. Which items are rated as mattering most to the majority of the class? Which ones are rated as not really mattering? Do you all agree on what you are looking for in life?[5]

The dynamic of leading a discussion is oftentimes rather non-dynamic; more than one language instructor has likened the experience to pulling teeth. The dynamic of carrying out this activity, however, stands in stark contrast because both instructor and learners are playing different roles. Step I calls for group work during which each class member thinks about the issues in order to contribute to the assessment of the statement posed. Everyone examines the issues, not just the two best learners in the class; the content of the discussion yet to come is being generated by the learners themselves.

As learners work in groups the instructor can abandon the front of the room and move from group to group commenting, suggesting options, helping. Step 2 involves fact finding and data gathering; as learners compare answers they are beginning to take a perspective on the issues. The direction line for Step 2 calls for learners to compare answers, but the instructor decides how the interaction will take place, i.e., whole class, paired or group work. The instructor's role in Step 2 is to facilitate the data gathering by keeping tally on the board or an overhead transparency. Step 3 calls for assessment and evaluation; the learners examine the data and facts as the instructor confronts and challenges their thinking. The instructor will lead and control this phase of the activity. Step 3 closely resembles a more traditional discussion question. But in a task-based scenario the discussion is the last in a series of instructional events; it is not the starting point for an instructional event .

As you read over the second activity, How have roles changed?, notice again the structured (step by step) nature of the activity and the linguistic support the language learner receives.

How have roles changed?

Step 1. With a classmate, make a list of the actions, attitudes and qualities that characterize the traditional family role of a man.

Step 2. Compare your list with those of your classmates. Did the same ideas occur to you all? Do you want to add something to your list?

Step 3 . Working with the same partner from Step 1, make a list of the actions, attitudes, and qualities that characterize the traditional family role of a woman.

Step 4. Repeat Step 2 with the lists for women.

Step 5. Contrast the traditional family roles men and women have with the ones they have today. Have male/female roles changed? In what way(s)?

Whole class, instructor-led discussions are oftentimes unstructured in that learners say whatever occurs to them; what one student says might not be very related to what the previous student contributed. We place such a premium on simply getting the learners to talk that once they do, we hesitate to impose too much structure for fear of bringing the discussion to a grinding halt. The task-based activity, however, is highly structured. Steps 1 and 3 require learners to work together to draw up lists. Steps 2 and 4 require them to compare lists, evaluate the content, and add to their lists. Only when the content base has been generated do learners engage in a thoughtful large group or whole-class discussion.

The role of the instructor is quite different during a task-based activity (particularly one that is a chain of tasks) as opposed to during a discussion; the biggest difference is that the structure of the activity allows learners to assume the responsibility for generating the content. Task-based activities allow all learners to participate, provide the mechanism by which all learners consider the issues, develop learners' critical thinking skills using Spanish as the medium, and permit the instructor to take on roles other than that of pulling teeth. In short, task-based activities allow instructors and learners to accomplish what they can only hope a discussion will.

Conclusion

Even though the discussion question is a staple of language instruction and communication = question & answer structure, instructors can certainly question the pedagogical reliability and utility of discussion questions in beginning level classes, particularly with large class sizes. Do all the learners benefit equally from the discussion? Is everyone participating actively? passively? Do discussions really challenge learners' thinking? Do discussions really lead to a higher conceptualization of the issues? If the answer is "no" to most of these questions, then the notion of a discussion in the language classroom must be re-examined and recast to accomplish its instructional goal. One way to do so is in terms of task-based instruction.

Notes

1. See Leeman Guthrie (1984, 35-54) for how the communication = question & answer paradigm can get played out in classrooms. The example with the student named Claudia (pp. 45-46) particularly illuminates how much communication does not take place in the question & answer paradigm.

2. Activities resource books abounded, among them, Moskowitz (1978), Sadow (1982), Wright, et al. (1984). These books offer examples of what is referred to in this work as large scale communicative activities.

3. See VanPatten (1983) for further discussion on the issue of why "communication" activities sometimes fail. Of principal interest is the idea of providing learners linguistic support so that they can say what they want to say.

4. The activities included in this article were adapted from activities appearing in ¿Sabías que. . . ? Beginning Spanish by Bill VanPatten, James F. Lee, Terry L. Ballman and Trisha R. Dvorak (1992, 408-414). They are used here with permission of the publisher, McGraw-Hill.

5. Variations on these activities are possible. For example, an instructor might choose to insert a blank line in Step 1 and label it h. The learners would be instructed to fill in the blank with an item of their own creation. Subsequently, the instructor would compare what the different groups of learners supplied for item h.

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LEARNER-RELEVANT LITERATURE: DEVELOPING READING AND WRITING STRATEGIES IN THE INTERMEDIATE LANGUAGE CLASSROOM

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What is to follow is about reading and writing in the learner-centered classroom. More specifically, it is about the introduction of literature into the intermediate language classroom. Literature: the term itself is enough to make my own students at the second-year level wince. It can seem to be the least learner-centered of teaching tools when done badly. When done right, it can be the door to many of the accomplishments students and teachers both seek in the second-year classroom. It can help increase vocabulary dramatically, by providing a pleasurable context for its acquisition. It can provide a springboard for the student to develop his or her own writing skills, to gain an appreciation of levels of language, tone and shades of meaning. It can serve to make language seem alive, useful, full of stories that can be told and voices with which to tell them. It can be fun. But it requires some common sense, perhaps a slightly different approach than is often used to present literature and a good flexibility and an ability to occasionally release course structure into the hands of the students. And a few tricks up your sleeve, like never telling students exactly what you are doing.

In fact one of my favorite teaching anecdotes occurred at the University of Wisconsin in Madison at the end of a semester. It was in a third-semester French course where the students had actually been reading literary texts, from the Middle Ages to the twentieth century, all semester, in addition to all the usual grammatical work. I had never mentioned the word "literature" but that was, in fact, what they were reading, and much of it rather impressive French literature: poetry by Jacques Prévert and Paul Verlaine, medieval folktales in modernized French, a story by Guy de Maupassant, a play by Jean Tardieu, the text of a new-wave film. I was giving the students, during this last week of class, my usual pep talk on continuing French, reminding them that after their fourth semester they could go on through the conversation and composition classes or into the introduction to French literature courses. "Literature" many of my students groaned, with an appropriate accompaniment of sighs and expressions of disgust, "literature is boring, who wants to do literature, literature is no fun." Rather bemused and suddenly almost alarmed by this volley of disgust that arose from students who had seemed to thoroughly enjoy their work all semester, I queried: "But didn't you like that story about the devil who got tricked into weaving cloth?" "Sure," they replied. How about that story about the husband and the wife and the necklace they lost?" "Yeah, that was great," they answered. "And how about that strange film we saw?" "Sure," again was the answer, "we liked that too." "But that's literature; you've been doing literature all semester," I announced, "and you've just told me you liked it a lot!" And I suddenly saw the students recollect puzzledly and the light dawn.

I had never actually mentioned the word "literature" all semester, and even though the texts had carried the names of Maupassant, Prévert or Baudelaire, the students had never, in fact, made the connection. They had liked what they were doing in part, I think, because they hadn't known what they were doing. They had been playing with texts and had no idea that that was what reading literature was. My students and I both made an important discovery that semester. They discovered they actually did like literature. And I discovered that it sometimes works very well if one doesn't always tell students what one is doing.

What I'm going to give you here is not the result of controlled experiments with student response curves, means and standard deviations. It comes out of the many years I have spent in front of language and literature classrooms. Much of it is the product of two years as Chair of an enormous third-semester French course at the University of Wisconsin-Madison (the equivalent of our 201 at the University of Hawaii). It enrolled nearly five hundred students per semester in some 20-odd sections. What we were doing then, was in fact, testing out a pedagogical project on reading literature for two

colleagues; Peter Schofer and Donald Rice. That project, after exposure to some 2,000 students over those two years, and input from the teaching staff and students, was then published by Schofer and Rice as Autour de la littérature: écriture et lecture aux cours moyens de français (Around Literature: Writing and Reading in Intermediate French Courses).[1] Their book is wonderful and works beautifully for an intermediate French class that has a grammar book to accompany it (preferably one without reading selections). For those of you who may not have this liberty, who already have a book with selections that you like or can't change, or who may teach in another language, what I want to give you today is a set of simple tools you can use on almost any text, from Camus to a reading on croissant consumption in cafés, to help bring writing and reading more pleasurably into the language classroom. It can work with texts you already use, or texts you want to add here and there to your already existing syllabus. Making up some pre-reading exercises and some post-reading composition topics is actually quite easy and can be adapted to almost any kind of text in any language.

Contracts and "The Trick"

First of all, none of what I am going to propose will work in a classroom of inattentive or unprepared students. Your students need to get their work done on time, to be prepared at the same time, or group work and writing will become impossible. My students get told the very first day of the semester (the one day that I speak English to avoid any confusion) that there is a contract in my class (actually its a law but I pass it off as a contract to make it look a bit more palatable). My end of it is to teach them French. I tell them that I can teach them French, even if they have been hopeless cases up to now; that French is easy and it is fun. I tell them I have near-infinite patience with miscomprehension and even stupidity and that in the second year I can still fix their errors, but that their job is to be prepared. Every day. That class is a communal effort, that, because of the way that I teach, they will slow everyone down if they aren't prepared. During the semester they will get 3 free absences (absences that won't lower their grade, and which should take care of the average bout of flu) and 2 dopey-days (days when they are there but their brains aren't working too well). Anything after that they must make up, by doing extra projects. It's the only way, I tell them, that I can teach them. I find it works well; the students know what I expect of them and what I intend to give them.

Next, there is the trick of getting them to learn to play with texts, to learn vocabulary more easily, to write better and more beautifully. This I never tell them for it is the trick of literature in the second-year classroom. I always do tell my students that reading and writing are the fun part of learning a language. It is getting to use the language. It is, in a way, the "prize" for having learned how to conjugate their verbs, make their negations, use the imperfect or the subjunctive. I tell them that the faster they can learn their grammar the faster we can begin to play, to use the language and have fun with the language. It is, in some senses, a bold-faced lie. I actually do, at the second-year level, want to use literature to improve their grammar and their vocabulary, their abilities in conversation and composition. It is not truly for fun that I do it, but for the work of language. However, students don't need to know everything and work might just as well be passed off as pleasure, if we can get away with it.

The Text

Here's how I might approach a text early in the second-year course (third-year high school), with students unfamiliar with literature. To help you focus on a text, I've picked a familiar one; "Sleeping Beauty." It is the story of what happens when one forgets to invite a sensitive fairy to a christening. Sleeping Beauty's parents did just that. They forgot the invitation, and when the fairy did arrive, they had no bejeweled place setting to offer her. The annoyed fairy put a curse onto the unfortunate child. She would prick her finger and die one day. Luckily, another fairy was able to alter the curse so that the child would merely sleep for 100 years. All came to pass as the fairies predicted, and Beauty slept until the handsome prince, requisite in this type of tale, came, across the forest, to awaken her. They, of course, ended up happily ever after.

In a traditional and conservative literature course, one might assign this text as a homework assignment, and then get to class and discuss its imagery, its narrative structure, the life of its writer or its period. At the second year level, this procedure would be senseless and counter-productive as students have neither the vocabulary nor the time nor the literary background to deal with any of that. The instructor needs to back up a step and take a different tack, and begin by what Schofer and Rice call "pre-reading."

Pre-Reading

It is Schofer and Rice who most consistently use the notion of pre-reading exercises, and while I don't always have as much time for them as I would like, they are important at this level. Pre-reading can be done in as many formats as there are teachers, and can be done in class or at home, depending on time constraints. As little as five minutes the day before the students are assigned a text will suffice. For "Sleeping Beauty," I can think of a number of quick exercises. In five minutes, I might have the whole class give me every image or word they can think of that has to do with the words "sleep" or "fairy." My job is to write it all on the board as fast as possible. I am likely to get anything, in the case of "sleep," from "bed," "bedroom," "tired," "dream," "awaken," "rest," "doze," "nap," "snore," to "pyjamas," "blanket," "pillow," etc.; wherever the free association of the class finds itself running. "Fairy" might give me "woman," "wish," "wand", "wings," "pumpkin," "magic," "Cinderella," "transform" (all good excuses for new vocabulary). Again it depends on where the collective imagination of the class seems to lead. If it doesn't lead anywhere literary that is fine for, importantly; I am not looking for anything specific here. I am merely letting the students' brains roam over areas that they are going to encounter later. I am letting them develop the vocabulary they might need without them knowing it. I am letting them play together, which encourages class cohesion and a sense of fun. If they get stuck and can't think of anything, a funny question along the lines of "What do fairies usually do; go bowling, raise rhinoceroses?" will often provoke laughter and a more logical answer.

If I have more time, perhaps 10 or 15 minutes, I will often let them form small groups and write out their words themselves. Or I might, with a class that works together well, give them 2 or 3 words, for instance "fairy," "curse" and "forest" and let them write a small story in a group. It doesn't hurt to have a dictionary around to help them out.

Pre-reading can be done at home as well. I often like a small composition topic. For "Sleeping Beauty" I might ask them (a day or two before they read the story) to write me a little story about, for example, someone who forgot to do something important and what happened to them. Here they are not telling the story they will read, they are developing the mind set to work with the plot of the text. Another possibility is to ask a few short-answer questions. For instance: 1) describe a fairy; 2) describe a princess; 3) write an invitation to someone. These can be handed out on a slip of paper or written on the board, or, if you have a larger xeroxing budget, on a sheet of paper with spaces. Students only need to write maybe two good sentences for each and they will get used to doing this kind of exercise quickly. And, although they will probably feel hurt if you don't read or hear their masterpieces, you don't have to spend much time correcting this work (and, in fact, I don't recommend grading it either, except for a "+" for a particularly good effort).

Reading

Once students have gone home and read the text, we need to make sure that they have understood it, and I want them to make sure they acquire the vocabulary they need to tell it to me. You can give them questions on the content, but this always seems to me to be a dry and unamusing way to get at the material. I have a couple of methods I prefer. One is to get the class to retell the story piece by piece, student by student, with everyone allowed to help everyone else when they get stuck on a word or an idea. In fact, "Help Marc, Pamela, or Sue," is usually the phrase I use most at this point. Student one may begin with "A baby was born." Student two may continue with "There were some fairies and one wasn't invited." Students in this exercise will often find out that they can half-remember something complicated from the text but can't put it into their own words. That is exactly where the class comes in

to help. In an example from just this past semester, a student was trying to explain a passage in a text by Jacques Cousteau on his meeting with a shark. It was a particularly difficult passage which included Cousteau's smacking the shark on its snout with his movie camera, followed by a great blow of the shark's tail, its heavy body passing Cousteau like lightning and, eventually, ending with an unscathed shark which retreated four meters without discontinuing its obstinate circling.[2] Obviously too difficult a vocabulary for immediate recall. So the class worked together to make the image simpler. They had Cousteau "hit" the shark with his camera, "push" the camera into the head of the shark, which then instead of backing off, "left," "went away," "escaped," "ran away," "decided to go away but not too far," etc. (all vocabulary they already possessed). We eventually filled half the blackboard with possibilities, including the original terms they had had difficulty remembering, and discussed their differences. The students searched their own vocabulary until they found words they could use and got a half a dozen new alternatives. They worked together to build the vocabulary they needed to tell the story. Their assignment for the next day was to be able to tell the story faster and better, to learn whatever words they needed to tell it. They did.

I've found that students recall what they read better when they have learned to first place the reading in their own vocabulary. Once they feel powerful enough to control the text in their own language, they are freer to start to tack on new words, to learn the new vocabulary they need to tell the story better.

Another tack is to play a game. Sometimes, once the class is comfortable with one another, I put them in two groups to have a contest over the text, with the winning group to receive an extra "+" for the week. Each group has to ask questions on the plot to the other group, with any student being able to answer. The group that stumps the other most often wins. It takes more time, but it can be funny and unpredictable, and students will generally cover the text fairly well (you can fill in any missing spots). In fact, just recently, I used this with my introduction to French literature class. The groups worked feverishly for 10 or 15 minutes (in fact, one group shooed me away in case I was a spy when I came to see if they needed help), and then asked good questions, laughed when questions were too picky (I couldn't answer one about which river the Prussian soldiers crossed), and discussed retaliation with a difficult question of their own. More than just an exercise in text comprehension, it was good for class morale and gave them some oral practice.

You might, as well, use the text to look for particular grammatical structures (such as all the uses of the subjunctive) or have students try to turn, in French, the passé simple into the passé composé. Again, I often like to do these exercises in groups, to make it seem more like play than work.

Post-Reading

Lastly, there is post-reading. These are things that we get the students to do to use what they have learned from the text. One can try to get the students to comment on the text, but this, I have found, is of sometimes dubious success at the second-year level. Necessary later, it can often be too strenuous now. What I have always preferred is to have students simply write. A paragraph is fine, depending on your time, but I often use the post-reading period as an opportunity for a composition topic. At the second-year level I usually like them to write about a page and a half, that I will grade. I might ask them to invent a part of the story that isn't there: for example, with "Sleeping Beauty," a story about what Beauty dreamt while she slept, or what the Prince's family thought when he brought home a wife a hundred years old. Or I might send them off on a tangent where they can keep the structures of the story in mind but invent a new world of their own. Here, I often give them a first line to help establish a tone and a level. For example, "There she stood, the old white-haired woman, glaring angrily at the passers-by, looking for. . . . " or "The Duponts looked at each other in horrified shock, realizing that they had forgotten to invite. . . ." The only limit here is imagination.

What these compositions should not be are personal reactions to the text or an opportunity for the student to (again) tell you about his or her own life. I have often found that when students try to

tell you things that are very important to them, their grammar, their style and their tone suffer. Their search to communicate an essence impacts badly upon their form. When students' minds are freer because what they are doing is not "important," they seem to free up their prose as well. The idea here is to get students out of the ghettos of their old vocabulary and enunciative formulas, out of their normal, established speaking patterns.

Importantly too, there is no right composition that I am looking for, no correct way of writing. The student will use the vocabulary and the textual structures he or she needs to complete his or her own text. One thing that I do to increase students' awareness of levels of French and their own vocabulary, is to grade on a scale based on level of difficulty attempted. A student who has attempted a composition of more varying vocabulary and grammatical complexity starts out with a higher grade than one who tried only simple structures. This works well to encourage and reward efforts by the student at making progress. This is my favorite part of the course; the compositions can be funny, engaging and sometimes lovely. And they are never the same.

These kinds of exercises can, of course, be adapted, with just a little bit of work, to almost any text. This past semester, in French 202, after a somewhat dry textbook article on French art, which included a number of photographs of paintings by Monet, Renoir, Dali, etc. I decided to have the students try a different tack (once I was sure they had mastered the basic sense of the text). I asked them to write me a story about one of the scenes or a figure depicted in one of the paintings. Importantly, for me, a harried professor who often opens her folder of papers to be corrected with some dismay, the compositions were enjoyable and well done, running the gamut from tender stories about wedding parties to labyrinthine stories about spies and secret documents.

Results and Advantages

The result is, one always hopes, pleasure mixed with solid progress in vocabulary, grammar, style and tone. Literature has dimensions on which students can consciously or unconsciously feed. The stories they read can help them develop balance, structure, a sense of tone and beauty, in addition to grammar and vocabulary. Texts they enjoy can help them to develop the reading and the writing skills they need in order to progress. For those of you who also teach literature, working this way can help to release students from the fear of working with literature. They write themselves, they read what others have written, and they write again. Presented as play rather than as intellectual endeavor, texts become approachable and manageable.

In addition, this removes students from the traditional pathways which grammar and reading textbooks seem too often to follow. I have found, to my great dismay, that students, after 3 years of college French in a traditional format, have sometimes written 4 or 5 compositions on what they have done over the summer break, what they like to order in a café, what their family is like, what they want to be in the future. Their vocabulary has become limited, ossified in the constant repetition. Stuck in the realm of the familiar and the repeated, they have not made enough progress.

Students who play with literature and other texts are certainly, I think, better ready for literature courses when they come along. But that is a very small advantage. What they do achieve is increased vocabulary, a better sense of varieties of structure and style in their own French. They often will work on their grammar very hard so that they can be allowed to do something else. And, in the end, I can't think of much more I could ask from them.

Notes

1. Peter Schofer and Donald Rice, Autor de la littérature: Ecriture et lecture aux cours moyens de français (Boston, MA: Heinle & Heinle, 1991).

2. The passage read: "De toutes mes forces, je pousse la caméra en avant et frappe en plein sur le museau. Je sens le déplacement d'eau d'un grand coup de queue, un corps lourd passe près de moi en un éclair, et le requin se retrouve à quatre mètres, indemne, inexpressif, décrivant lentement autour de nous sa ronde obstinée." From Cousteau, Le Monde du silence, in Baker et al., Montage (NY: McGraw-Hill, Inc. 1988), p. 304.

REDUCING FOREIGN LANGUAGE ANXIETY IN THE LEARNER-CENTERED CLASSROOM

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Introduction

The purpose of this study is to demonstrate how teachers and students can effectively reduce anxiety in a learner-centered foreign language classroom. Foreign language anxiety is a common classroom phenomenon which can be detrimental to success in language learning. To deal with the various factors causing foreign language anxiety, a multi-modal program has been developed. Anxiety reduction techniques have been tested and evaluated in a large-scale study in the department of Germanic Languages at the University of Texas at Austin.

Results suggest that foreign language anxiety can be effectively reduced in the classroom. Language learners not only seem to receive the anxiety reduction techniques very favorably, but most of them also report actually feeling more relaxed and less anxious in their language classes. There are also possible positive effects on foreign language achievement. Short suggestions for the application of the anxiety reduction techniques are offered below. Foreign language teachers and learners who use such techniques in their classrooms can reduce anxiety to desired levels.

Anxiety certainly is an emotion everyone has to deal with at some point in life. Some people might be afraid to go out at night, some might be anxious crossing the street for fear of getting hit by a car, others start to feel uneasy when they want to ask their boss for a raise. In some form or another, anxiety affects everyone: it is a common experience in our daily lives. Many people might not feel anxious at all in the above mentioned situations, while others might very well share some of these emotions. Obviously, anxiety affects everyone in a different way.

There are situations in which everyone feels a certain amount of anxiety. According to a recent study by Dolly Young "the one thing that most people fear is speaking in front of a group of people," (17, p. 540) and this is exactly what students have to do in a foreign language class. Anyone who has ever learned a language can probably attest to feelings of apprehension during the acquisition of that foreign language. Anxiety is a common phenomenon in foreign language education.

The amount of anxiety experienced differs from student to student. Many language learners report that they had to overcome initial fears, but once they started to speak in the foreign language their anxiety almost completely disappeared. Others confirm that they have never completely stopped feeling a certain amount of anxiety in their foreign language class. These language learners often remain silent for a great amount of time and almost never venture to speak in the foreign language on their own. In some cases, they even feel uncomfortable when they have to write in the foreign language.

Horwitz (1989), Young (1990), Phillips (1992), among others, have studied foreign language anxiety. Horwitz and Young (1991) describe it as "a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom learning arising from the uniqueness of the language learning process." (p. 31) Due to the fact that the language learner's efforts will be evaluated according to uncertain or even unknown linguistic and sociocultural standards, second language learning entails risk-taking and is necessarily problematic. Any performance in the L2 is likely to challenge an individual's self-concept as a competent language learner and can lead to reticence, self-consciousness, fear or even panic (p. 31). The result is foreign language anxiety. Clearly, foreign language anxiety can severely interfere with the successful acquisition of a second language. Keeping in mind a classroom that focuses on the language learner, two main questions arise: How can we cope with foreign language anxiety in a learner-centered classroom? What can be done to keep anxiety levels low in a foreign language class?

Anxiety reduction is one of the goals of psychotherapy. Various anxiety reduction techniques that have proven effective in the field of psychotherapy have been studied for their applicability in foreign language education. Based on the idea that foreign language anxiety affects every language learner differently, a multimodal program for the management of anxiety in foreign language classes was developed at the University of Texas at Austin. This program tries to alleviate the various causes of foreign language anxiety with specific anxiety reduction techniques. However, before this program will be described one has to determine if scientific evidence mandates the need for such a program. Does research indeed support the supposedly negative effects of foreign language anxiety?

Research on Foreign Language Anxiety

Especially during the last decade, there have been numerous studies dealing with the effects of foreign language anxiety. There is strong evidence that language learners tend to experience a great deal of foreign language anxiety in their classes. Guiora (1983, p.28) argues that the language learning situation itself is already profoundly unsettling for the individual, because it threatens his or her self-concept and world view. Horwitz (1989, p. 53) reports that foreign language students attest to bodily symptoms of anxiety such as tenseness, trembling, perspiring, heart pounding or sleep disturbances. Many students declare they "freeze-up" in class or go blank when they have to answer a question. Tobias (1985, p. 43) suggests in that context that anxious learners tend to engage in self-directed, derogatory cognition rather than focusing on the task at hand. These task-irrelevant thoughts compete with task-relevant thoughts for limited cognitive resources.

MacIntyre and Gardner (1991, p. 86) maintain that foreign language anxiety can interfere with the acquisition, retention, and production of the target language. They come to the conclusion that language classes are more anxiety provoking than other classes (p. 94). Studies by Koch and Terrell (1991), Steinberg (1982) Phillips (1992) and Young (1990) indicate that speaking in front of the class was especially anxiety-inducing. Price (1990, p. 105) stated that students reported feeling most anxious when they had to speak in front of others. According to Horwitz, Horwitz and Cope (4) language learners expressed more anxiety over speaking than over any other language skill.

Horwitz (1991) also reports that students with high foreign language anxiety feel very self-conscious about their language use. They fear they will not understand all language input, they are afraid of being less competent than other students, or being evaluated in such a way, and they are afraid to make mistakes in the foreign language. Obviously this can affect foreign language achievement: Trylong (p. 99) found a strong negative correlation between anxiety and foreign language achievement. Results from a study by Gardner (1976) with high school students learning French indicate that there is an inverse relationship between foreign language anxiety and achievement in grades seven to eleven. Horwitz (1989) confirms the negative effects of foreign language anxiety on achievement. Spanish and French students with high levels of anxiety received by and large lower grades than students low in anxiety. Most researchers in the field seem to agree that there is a significant, inverse relationship between foreign language anxiety and achievement. What is more, although a certain amount of anxiety may facilitate learning for some very high ability students (Schlesiger, 1988), generally the effects of foreign language anxiety have to be considered detrimental to the learners' world, their learning progress and their foreign language achievement. For that reason every attempt should be made to reduce foreign language anxiety to an optimal level, especially in a learner-centered classroom.

The Causes of Foreign Language Anxiety

Research shows that a warm and relaxed atmosphere is conducive to low levels of foreign language anxiety (Horwitz and Young, 1991). Respect for the individual, a good sense of humor and the way errors are corrected also play an important role (Young, 1990). Nevertheless, even in classrooms in which all of these characteristics are present anxiety levels are often still high. All of these techniques and approaches are very good prerequisites for reducing anxiety, however they do not really try to deal with what is going on inside the language learner when she is learning a foreign language.

For that reason one has to look at factors within the learner, which cause foreign language anxiety for her. First of all, it seems that the foreign language situation is especially conducive to increases in anxiety levels. With respect to anxiety, a combination of factors makes the language learning situation for the foreign language learner unique:

A) The language learner has to communicate and perform in a language that is foreign to her.
B) The language learner has to express herself in front of other people, namely the teacher and her classmates.
C) The language learner has to cope with her own emotional arousal before and during the language learning situation.
D) The language learner has to cope with her own appraisals and cognitions before and during the language learning situation.

Anxiety correlates with these aspects of the language learning process in many ways. First of all, usually people speak their native language and, therefore, know the meaning and accuracy of their expressions. From the beginning the language learner has to deal with a great amount of relatively unknown material about whose content she is not perfectly sure. She even has to express herself using the unknown material. This involves a great deal of guessing on the part of the learner and also creates feelings of uncertainty. It also implies the language learner will almost certainly have difficulties understanding others and making herself understood (Horwitz et al., 1986). As a consequence the success of her performance is endangered and her ego threatened. Feelings of uncertainty and threats to the ego will trigger increases in anxiety (Schlesiger, 1988). The fact that the foreign language learner has to deal with foreign material, therefore, shows the foreign language situation is conducive to anxiety.

Speaking in front of others is a good example of a social anxiety. Wolpe (1992) suggests that inhibitions in human relations prevent the individual from saying what she wants to say. McCroskey (1977) and Horwitz (1989) refer to this as "communication apprehension," a type of social anxiety associated with either real or anticipated communication with anther person (Schlesiger, 1988). What makes matters worse is that the language learner must interact in the foreign language. People who typically have trouble speaking in front of others are likely to experience even greater difficulty speaking in front of a foreign language class, where they have little or no control over the communicative situation and their performance is constantly monitored (Horwitz et al., 1986).

Thirdly, language learners have to cope with their own anxiety emotions. As with other activities, speaking requires enough anxiety to arouse the neuro-muscular system to optimal levels of its performance, in this case, to optimal levels for communicating in a foreign language. At the same time too much anxiety disrupts the complex neuromuscular system. The language learner will be too anxious to give the correct answers or to follow the language instruction (Schlesiger, 1988). In extreme cases students report "freezing-up" in class or having a "black out," although they knew the correct answer(s) prior to being called on. High anxiety caused by emotions can seriously interfere with the language learning process.

Finally, the learners' thoughts have a tremendous impact on performance. She anticipates what is going to happen when she has to perform in the foreign language. The same happens during her performance. This thought process might be influenced by several variables: beliefs about one's own language abilities, preparation for the language class, the social situation of being monitored and evaluated by one's peers and by the instructor, etc. If these appraisals turn out to be negative, considerable increases in anxiety may result. Language learners will doubt their own abilities, her ego will be threatened and their self-confidence will decrease. In addition, she probably will start to worry. These preoccupations will prevent them from concentrating on the respective language task (Schlesiger, 1988). Detrimental and irrational thoughts can and will interfere with the language learning process.

With respect to the uniqueness of the foreign language situation, four major factors conducive to the development of high anxiety have been identified and explained:

- the unknown material (use of the foreign language)
- the social situation (performance in front of other people)
- the learner's own emotions (a high arousal level)
- the learner's own cognition (negative appraisals and worry)

These factors or a combination of them can cause increases in foreign language anxiety and, therefore, interfere with the language learning process. If one wants to avoid this interference and help the language learner, one has to find ways to prevent these high levels of foreign language anxiety.

Anxiety Reduction Techniques

Psychologists have developed a large number of anxiety reduction techniques aimed at reducing anxiety. Some have been used in the business and sports, especially in management training. However, these techniques have never been applied to foreign language situation. It seems reasonable that some of the techniques that work in the medical profession and in business seminars might assist the anxious language learner . However, attempts at using some of these techniques (e.g., systematic desensitization, biofeedback, rational emotive therapy) were, for one reason or another, unsuccessful (Schlesiger, 1988). The anxiety reduction techniques had to counter the identified causes for foreign language anxiety. Four techniques that meet all the criteria were singled out and a multi-modal program for the treatment of foreign language anxiety was developed:

FIGURE I

A multimodal program for the reduction of foreign language anxiety

Factor Causing Anxiety:	Anxiety Reduction Technique:	
The Unknown Material	---------->	Visual Imagery
The Social Situation	---------->	Assertiveness Training
Own Emotions	---------->	Autogenic Training
Own Cognition	---------->	Mantra Concentration

Visual Imagery

This approach pairs relaxation with imagery. The individual has to imagine herself in a high-anxiety situation, and then visualize herself dealing with the situation. It is assumed that if a person is taught to experience relaxation rather than anxiety while imagining these situations, real-life situations will cause that person much less discomfort. The magnitude of the experienced anxiety is progressively diminished when imagery situations that were anxiety-inducing were constantly presented (Schlesiger, 1988, p. 71). For the anxious language learner this means she imagines being in a situation where she has to perform in the foreign language, e.g. talking to a native speakers of the foreign language, always visualizing success in the language-learning context. After mastering a simple scenario they can imagine more complex situations in the target language right in the classroom.

Assertiveness Training

Assertiveness training is aimed at people who have problems communicating because of shyness or low self -confidence. An assertive person stands up for her own rights and expresses needs, values, concerns and ideas in a direct and appropriate way. While meeting her own needs, such a person does not violate the needs of others. According to Wolpe (1992, p. 81) assertion and anxiety are incompatible. Therefore, the objective is to elicit assertion in order to reduce anxiety. Assertiveness training in itself does not require a set of procedures, but rather the use of a large number of techniques and strategies. One commonly used technique is behavioral rehearsal, e.g., role-playing. Behavioral rehearsal can be done overtly or covertly. The focus of covert rehearsal is on building the individual's self-confidence: Assertiveness training works on negative and self-defeating statements or beliefs. An individual doubts

that she is able to produce a certain behavior. Therefore, the instructor has to give her several reasons why a particular behavior ought to be effective and why her self-defeating thoughts are wrong, until she tries out the target behavior (Schlesiger, 1988 p. 86). For a language learner with low self-esteem this means she be convinced that she can stand up for herself, that it is her right to ask questions in a language class, until she really gets up in class and starts to do so.

Autogenic Training

Autogenic training works through emotional arousal. It is aimed at producing an optimal homeostatic arousal level. This anxiety reduction technique is based on the idea that a relaxed person is not anxious. Exercises involving the use of short formulas and autosuggestions are the cornerstone of autogenic training. The individual gets into a comfortable position and state in order to focus on various parts of the body. Through self-verbalizations, feelings of heaviness and warmth will be created inside the body, e.g. "my right hand is heavy.....my right hand feels comfortable.....is relaxed.....feels warm.....feels good....." etc. The entire body may be "worked" this way; only the forehead is to be associated with feelings of coolness. The final goal is complete relaxation. Autogenic training needs to be practiced for about ten minutes a day. It is easily taught to students in one class period and then may be given as a daily homework assignment.

Mantra Concentration

Preoccupation and worry can be treated with mantra concentration. The individual gets into a comfortable position and repeats a five to seven word phrase in her head over and over again. The choice of the phrase can be more or less arbitrary. An often used phrase is "my point of power is in the present." Mantra concentration targets the alpha brain waves. They normally fire in a very random way. By repeating the phrase constantly they will start to intensify and fire in a certain rhythm. According to cognitive theory this will clear away any interfering thoughts and the individual can concentrate on the task at hand (Weiner, 1976). Using this technique, task-irrelevant thoughts will be discarded so that the language learner can concentrate on her performance in the foreign language. This practice requires a dim, quiet and comfortable setting. The eyes are closed as one repeats the phrase continuously. If the mind wanders, simply return to the phrase, continuing for about ten minutes.

The Effectiveness of the Multimodal Program

Four different anxiety reduction techniques have been singled out for each of the four major factors causing foreign language anxiety. All these techniques are highly auto-suggestive. They all worked in the field of psychology. However, two questions still remain: Are the selected anxiety reduction techniques successful in treating foreign language anxiety? Can they work in the foreign language classroom?

During the spring semester of 1992 more than 220 second semester German students were treated with the described anxiety reduction techniques in a large-scale study at the University of Texas at Austin. Each student was taught one anxiety reduction technique during a class period at the beginning of the semester. Practice of the respective anxiety reduction technique was then given as a homework assignment. In the middle of the semester the use of the techniques was reinforced during another class period. Students answered questionnaires and anxiety levels were measured with Horwitz's Foreign Language Classroom Anxiety Scale at the beginning and at the end of the semester.

Initial results are very encouraging: more than 85 % of the language learners report that they found the anxiety reduction techniques very useful and that they felt less anxious in the foreign language classroom. Seventy nine per cent declared that they felt more comfortable after the use of the respective techniques. More than two thirds of the language learners maintained that they felt less anxious in their language classes. Mantra concentration had an approval rate of 95%, autogenic training, 87%. Many students not only declared that they felt more relaxed in their German class, but also that they could concentrate better in other classes. About 55% of those taught to be assertive indicated they were more self-confident in their German class. Nearly half (49%) believed the anxiety reduction techniques helped them improve their grades in the German class.

Visual imagery was especially favored by some students, because of its quick use, even during the foreign language class. Those who received assertiveness training indicated they, indeed, were more confident in their German class. A great majority of the students declared that they planned to use the anxiety reduction techniques in the future. It appears that all of the techniques seem to help reduce foreign language anxiety to some degree, at least for the majority of the students. In addition, there are early indications that some of these anxiety reduction techniques also have positive effects on student foreign language achievement. Statistical evaluation as to the effectiveness of the selected techniques and the possible relationship to foreign language achievement are currently in progress. Regarding future use of the techniques, 82% declared that they planned to use them in the future.

Conclusion

There are strong indications that anxiety reduction techniques are effective in reducing foreign language anxiety, and that they can be of great help for many language learners. Therefore, they should have a place in the learner-centered foreign language classroom. They are relatively easy to implement, they are effective, and the learner can decide when and how to use them. In a time where learners' needs are often subordinated to predetermined curricula and syllabi, where classroom anxiety is frequently high, anxiety reduction techniques can be a very useful tool. By using these techniques on an "as needed" basis language learners can make their classroom experiences more pleasant and successful. Being relaxed rather than anxious can lead to greater success in the learner-centered classroom. Anxiety reducing techniques have been shown beneficial to language learners and should have a place in the foreign language classroom.

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A NOVEL APPROACH TO NOVELS

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No! Not literature! I don't like to read in English, let alone in French! It'll take me hours to look up all the words that I don't understand! How many times have you been greeted with similar cries when you've mentioned literature to your students? And what about us teachers? Haven't we also faced the prospect of a literature unit with feelings of frustration and trepidation? All too often, the books available are too simplistic in plot or watered-down by putting the rich prose of an Alexandre Dumas into vocabulary and grammar appropriate for a second or third year language student. The study guides which accompany these texts are usually grammar-based exercises or simply content-oriented questions which fail to draw upon the stylistic techniques and philosophy of the author.

For four years I presented a literature unit during third quarter in my French 3 class. For two of those years I taught St.-Exupéry's, Le Petit prince. Although the students could understand the grammar and vocabulary, to them it was a children's book even though we discussed the author's philosophy. They felt it was "cute" but didn't have enough action to keep them interested. Then, for two years, I tried Molière's, Le Bourgeois gentilhomme, but this didn't hold their interest either because of outdated vocabulary and, once again, a lack of action. Not being one to give up easily, I was determined to find some novel which would grab their interest, but what would they like? Listening to them tell about their favorite movies gave me some hints - something gory, some sex and romance, and maybe a murder thrown in for good measure!

Over the summer I participated in an NEH seminar on Emile Zola's, Germinal. This four-week immersion coupled with my longtime fascination with his novels persuaded me to consider Thérèse Raquin, a novel I had read in a literature survey class in college. I knew that the vocabulary would be difficult but hoped that the plot would keep them interested. I came up with study guides to help them focus their reading on the main ideas and vocabulary lists to help them with the more technical terms. Since the novel was too long to read in one quarter, I began in October and took one or two days a week for the rest of the year. The student evaluations at the end of the year were enlightening. Most said that they thought they would have enjoyed the novel had they been able to read it in English, the study questions were more difficult than just reading the chapters, and there were too many vocabulary words to learn. Despite these less than satisfactory evaluations, my indomitable spirit and thick skin didn't allow me to give up. I knew I had made a step in the right direction, but it would take a complete rethinking of how to study a novel before I would succeed.

Starting at the beginning, I put down on paper my reasons for teaching literature: to learn to appreciate great literature, to learn about the author, his style, and his place in history, to increase the student's vocabulary, to allow them to see in context the grammar they had studied. Across from that I listed the problems I had encountered in teaching literature: difficult vocabulary and grammar, the student's dislike for reading in general, the problem of finding a novel appropriate to both the age level and ability level of the students. When I looked at these two columns, it quickly struck me that two of my reasons, vocabulary and grammar, were also two of my problems. If I eliminated those, would I be able to address the other difficulties?

I thought about why I enjoyed reading, as a pastime that allowed me to forget the problems of daily life. Why would a student want to read if it only meant more homework, poor test grades, looking up every other word in the dictionary, and class discussions which proved beyond a shadow of a doubt that the student was functionally illiterate in French?! With that in mind, I decided to give no tests on the material, to get rid of all the study guides and vocabulary lists, and to come up with a way for the students to feel successful no matter what their level of competency in the language. Since last

year's class had already passed on the word of how hard the novel was, I knew I had to catch their interest from the beginning if I were to be able to counteract the damage that had already been done.

Before starting to read the novel, I presented an introduction to Emile Zola's life and works. In addition to the usual facts and dates, we discussed his education (the fact that he failed to pass the baccalauréat twice because of French!), his courage in championing the unpopular Dreyfus affair, and his relationship with the Impressionist painters. I told the students that this novel was really beyond their level so I didn't want them to even bother looking up words in the dictionary. Since we would have no tests or written homework, all I asked of them was to get an impression of the descriptive passages and a general idea of the plot. This, they decided, seemed like a reasonable request.

The first day in class we read together the beginning of the first chapter. It was a two-page, detailed description of the street where the boutique was located. To help them see that they could gain an impression of what was being said without knowing all the words, I asked them to underline any colors they saw. Afterwards, we discussed what impression these colors produced. They all agreed that it was a gloomy, dirty street. In the next section, they were asked to underline any words that told what kind of people were there or any action verbs that they recognized. The student then came up and wrote their list of words on the board. In our discussion of the words that had chosen, we decided that although there were a lot of different people mentioned, they were all going somewhere without stopping. Thus, the students learned that they were able to set the scene without stumbling over the many unfamiliar words in the novel or resorting to thumbing through a dictionary.

Their first assignment was to read the next three paragraphs which described the exterior of the boutique and to draw a picture of what they read. Since we had already discussed Zola's relationship with the Impressionists, the students could choose to draw a realistic picture or an impressionistic one. This allowed those students who were struggling with the detailed vocabulary the opportunity to grasp the feeling and atmosphere that was being presented while allowing those students with a better command of the language to show what they learned. The next day we learned about how the Impressionists were denied entrance to the exhibitions in the Louvre and created a Salon des Refusés to display their paintings. We then created two galleries of our own for the students' drawings. Each student had to present their drawing to the class and describe what they had drawn and why. The following day, I selected the first two artists to be included in the galleries, they were given the last name of a famous 19th century artist and awarded a pastry for their masterpiece. This proved very successful for getting them into the book, keeping them feeling positive and setting the mood of the novel. Any subsequent passages that lent themselves to artistic interpretations were included in our art museums.

When the three main characters were introduced in the novel, the students were told to choose a character and, based on that personality, to come in to class the following day and mime that character. The rest of the class tried to guess who they were, and then we discussed why they had acted the way they did and what that said about the character.

A later chapter described the weekly domino game, but there was no dialogue in the whole chapter. After reading the chapter, each student was assigned a character, and they were told to come in with any props or costumes appropriate to their character and to extemporaneously develop a dialogue of what might have been said. This forced them to use all they knew about the characters and to put into simple language what they might have talked about with each other.

Daily class discussions elicited the main plot. Each student was encouraged to tell one thing they had learned from the assigned reading. Questions were entertained to clarify any misunderstandings or to fill in any gaps. Interpretative questions allowed the students to express their opinions because there was no one right answer. At one point I asked them what animal they thought Thérèse resembled. Most of the class answered "a cat" since they had seen and understood the word "féline," but one student chose a bird. When asked why she chose that animal, she answered that since

Thérèse was always confined to her cousin's sickroom, she was like a caged bird who wanted to be free but couldn't.

Perhaps the most successful technique which came about completely by chance one day was that of reading aloud to the class. We had had ten minutes extra at the end of the period and since I had assigned them a slightly longer than usual reading assignment for the next day, I decided to read a little of it to them. The students didn't want me to stop at the end of the period, not just so their assignment wouldn't be as long but because they were enjoying it. They were able to ask questions immediately if they didn't understand something, and if I wanted to emphasize a point, I could interrupt the reading and discuss it. I now often read aloud to them when the chapter is unusually difficult or simply to give them the practice of listening comprehension. The students love to sit on the floor, some of them following along in their books, others just listening. Thinking back to when my daughter was just learning to read, I remembered how much she enjoyed having me read to her since her reading level was not as advanced as her comprehension.

We are now nearly finished with the novel, and the students' interest is still growing. If we go too long between literature days, they complain. Our class discussions have grown measurably over the course of the novel. No matter what type of assignment they have - artwork, mimes, dramatizations, etc. - the discussions that follow require them to process the material, to personalize it, and to describe their impressions in their own words rather than merely regurgitating lines from the novel on a study guide or test. Although their reading assignments are also longer, they don't feel overwhelmed by the vocabulary. They have come to know the characters in the novel personally and have strong opinions about each one. Each student has had at least one drawing placed in the "Louvre" or the "Salon des Refusés," and what is equally exciting is that I am enjoying the novel along with them.

I firmly believe that any novel can be presented in a manner which the students can comprehend, and because the subject matter is interesting, the expectations are reasonable, and the assignments are fun, the students will "get hooked" on the story and be willing to work a little harder to understand the vocabulary or grammar which may be just out of their reach.

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PROBLEMS OF THE BILINGUAL DICTIONARY: THE CASE OF FRENCH AND ENGLISH

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What does a bilingual dictionary offer to the challenge of *Hawai'i nurses care for you?* Would you prefer to see this advertising slogan translated *les infirmières hawaïennes prennent soin de vous* or *les infirmieres hawaiennes sont aux pelits soins pour vous?* How about the difference between *prendre soin de* 'to take care of' and *être aux petits soins pour* ' to wait on someone hand and foot'--that is, when faced with a choice, should your primary focus be on taking good care, or on caring enough to take care? It must be acknowledged from the outset, of course, that bilingual dictionaries fill a vital function for reading purposes as well as for active translation. Yet the bilingual dictionary represents one of the major pitfalls on the road to mastery of a new language. Why? Not because of the information contained in the dictionary, but because of the challenge inherent in accessing that information and applying it appropriately to one's expressive needs. This paper presents a number of strategies for handling the bilingual dictionary, some of them for use before the dictionary is ever opened.[1] To begin with, a short list of problems compiled from student comments:

1. small dictionaries don't have enough examples--must use a BIG dictionary large dictionaries are too heavy library has old, out-of-date dictionaries
2. bilingual dictionaries give equivalents, not definitions some words have no equivalents, e.g., *sumo, geisha, lei*
3. dictionaries give old meanings dictionaries don't give all the meanings, or don't explain them well dictionaries give too many meanings dictionaries give insufficient examples of idiomatic expressions
4. extension (range of meanings) does not match in English and French
5. the context for use of a word is not always specified--as one student puts it, it is up to the reader to find the exact equivalent according to context
6. faux amis are not identified or explained
7. readers must look at both halves of the dictionary (both languages)--a time-consuming job
8. glosses do not match
9. different dictionaries don't always agree
10. dictionaries don't always match what the professor says in class

These student comments fall into several categories; into one we can group lexicographic concerns: age, size, cost, replaceability, physical availability, and the conditions under which dictionaries are made. It is easy to forget that dictionaries are made, not born; that a dictionary is only as good as the lexicographers who compile it--and as consistent as the principles that inform their work. Some dictionaries are discipline-specific. All are culture- and time-specific. All too frequently, they are retooled products of an age gone past. The flotsam and jetsam that continue to litter the pages of newly reedited dictionaries may be useful for reading older texts or for doing cross-word puzzles, but counterproductive when students attempt to express themselves in the here and now. Dictionaries are vulnerable to practical considerations such as cost of paper, typesetting, and distribution. As a major investment for libraries and homes, they tend to be infrequently replaced. Any dictionary more than 40 or 50 years old should be used with some caution, unless one is conducting historical research.

In addition to questions of dictionary-making, there are problems with content (number and range of meanings, overlap of meanings) and other logistical issues such as conflicting information. Bilingual dictionaries offer glosses, synonyms, and equivalents, but only rarely include definitions: *sumo, geisha,* and *lei,* for example, have no French equivalents. The dictionary shows Fr. *geisha* for Eng. *geisha,* and vice versa, but omits the actual denotation (young Japanese woman trained in specific arts). At best, the dictionary will offer a definition or paraphrase, e.g., *tongue-twister* 'phrase très difficile à prononcer'. Students complain that not all forms of a word are given, e.g., *unexpected,* but not *unexpectedness.* While idiomatic expressions routinely figure in bilingual dictionaries, phrases may fail to appear if they have not yet jelled into set expressions; there is material under, e.g., both *study* and

habit, but nothing for *study habit* (a French colleague suggests *elle a de bonnes habitudes).* Sometimes the information given is insufficient to prevent regrettable confusions: one dictionary fails to distinguish *désodorant* 'deodorant' from *désodorisant* 'deodorant' = '[room] deodorizer'. Faux amis, even partial faux amis, can prove difficult to use correctly, e.g., *marier* and *épouser* 'to marry'. The dictionary differentiates them by preceding *marier* with the label "[priest, parent]": *le prêtre a marié sa cousine* but not **épousé sa cousine.* While clues are often available, it is unusual to find any overt acknowledgment of the existence of faux amis in bilingual dictionaries. Novel vocabulary can also be hard to find, e.g., *fil dentaire* ' dental floss'.

Inexperienced dictionary users must grapple with polysemy: if Fr. *doux is* given as 'sweet', 'soft', 'gentle', and 'smooth', how does one translate un *doux regard?* And the student who does take the time to check both English and French halves of the dictionary may find that glosses do not match. Fr. *sentir, ressentir* are both glossed as 'to feel'; *amollir, ramollir* are both given as 'to soften'; yet, s.v. "soft", no mention whatsoever is made of *amollir.* Worse yet, different dictionaries don't always agree among themselves, let alone with the instructor. All of the above are reason enough to leave even highly motivated students feeling perplexed and somewhat betrayed--and the more time spent, the greater the level of frustration.

How can students become aware of these problem areas and lam to deal with them? How can they learn to help themselves and each other? As mentioned above, the challenges of bilingual dictionaries lie less in the dictionaries themselves than with users learning to use them. And students can definitely develop strategies based on awareness of differences in structure between French and English.

In the field of comparative language structures, Vinay-Darbelnet's classic *Stylistique comparée du français et de l'anglais* identifies and contrasts three aspects of language: (i) lexicon--individual items of the word stock; (ii) *agencement--the* shape and arrangement of words in the phrase; and (iii) *message--all* other considerations of language use: intonation, punctuation, register, style, and context. All three aspects or levels of language function in any passage of continuous text. Against these three major levels are ranged seven translation techniques: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation.

At the level of (i) lexicon, the dictionary functions like a simple word-list. Level (ii), *agencement,* figures heavily wherever phrases or sentences occur. Dictionaries list not only lexicalized groups (e.g., set phrases, idiomatic expressions, proverbs), but also typical sentences as well as non-lexicalized, presumably very frequent or typical "free" structures. At level (iii) agencement, the bilingual dictionary provides much implicit information in the form of examples, as well as explicit context-markers, e.g., (Culin) 'culinary', (Mil) 'military', (Med) 'medical'; typographic symbols; font changes; and so on. In short, bilingual dictionaries do provide information at all three levels, but at times only if the reader knows how to read the signposts and if s/he knows what s/he is looking at.

Even at the level of individual lexical items, words do not exist in isolation; they fall into natural semantic groupings, they belong to families, they have histories, their inter-relations and applications can be charted and taught. French sometimes offers contrasts of vernacular vs. learned members within a pair of related words, e.g., *chauve* 'bald' but *calvitie* 'baldness' (otherwise available as a paraphrase: *qualité d'être chauve).* Although many dictionaries group related words into a single paragraph, it is not the function of bilingual dictionaries to provide explicit information about derivational regularity or irregularity, e.g., *-ness* in 'sweetness' *douceur,* 'happiness' *bonheur* but 'sharpness' *acuité* and 'forgetfulness' *oubli.* Conditioned by the regularity of adverbial -ly, the Anglophone learner expects French adverbs to end routinely in *-ment* and thus tends to render 'particularly' and 'fully' as *particulierement* and *pleinement,* where *en particulier, tout à fait* are the more natural equivalents. Nor do dictionaries specifically address the question of regularity within word families, e.g., the fact that there is no noun in French related to the adjective *privé* 'private'. For

nominal *privacy,* the bilingual dictionary offers intimate', which only partially corresponds to *privacy;* it is inappropriate in "I can't get any privacy around here".

The extension of *intimité* covers only certain aspects of *privacy,* corresponding in other aspects to Eng. *intimacy.* The dictionary offers no explicit help in distinguishing them, although--given enough time--the reader can work out their respective extensions (ranges of meaning). On the other hand, French *singe* fully covers both 'monkey' and 'ape'; that is, its extension is greater than either individual English word. Vinay-Darbelnet cite extension as the most elementary of lexicological distinctions (199:63); it is also among the most useful for students to master.

Students can learn to recognize relatively transparent etymological relationships between words: beginning French courses, for example, routinely present a series of *-ir* verbs based on adjectives, e.g., *rouge* > *rougir:* 'to blush' (i.e., 'to become red'. Notice that Eng. 'blush' offers no explicit clue to the relationship between 'red' and 'becoming red'.) Further examples:

mou, molle	> *amollir* 'to soften' (to make *mou* 'soft')
menu	>*amenuiser* 'to dwindle' (to make menu 'small')
pavillon (nautical) 'flag'	> *pavoisé* decorated with flags'

In another set of words sharing a common etymology, the everyday *chaise* 'chair' derives from a 15th-c. popular Parisian variant (where *r ~ s),* while *chaire is* specialized with the value 'chair of a professor, of a pope'.

Beyond a level of passive recognition, students should learn to ask themselves what the words are doing in a sentence--that is, how they function. Awareness of verb complements and the prepositions governed by individual verbs is crucial to determining the value of a form like *dure* in *Combien de temps dure la migration?*--where *dure has* the form of either a feminine singular adjective or a present-tense verb form. In so doing, the student goes beyond lexicon to syntax. Whether the exercise be reading or translation, students will profit from learning to identify syntactic structures, patterns, and rhythms before even opening a dictionary.

Perhaps the biggest temptation and the biggest pitfall when dealing with two languages is literal translation. Bilingual dictionaries are unlikely to help with 'everyone and his uncle': *tout le monde et son père* ('father', not 'uncle'). Sometimes even with dictionary in hand, one falls victim to potentially serious misunderstandings. To the Catholic French (who are in the majority), the word *chrétien* actually has the value of 'Catholic', whatever any dictionary may say. When they hear *église,* the same listeners will understand 'Roman Catholic church', unless there is some specification such as *Eglise Réformée de France.* Moreover, in the context of Catholic France, the word *temple* has the everyday value of 'Protestant church' (more commonly than '[pagan] temple'); nor should *temple* be confused with *synagogue* ('Jewish temple'). The student will learn none of this from a dictionary.

Most literal translations occur at the level of syntax; examples below have been chosen from three areas: prepositions, intensifiers, and adjectives. Like linch-pins, prepositions join elements in the string. Dictionaries often fail to include the prepositions(s) used with verbs: in one dictionary, *divorcer avec/d'avec* is glossed 'to divorce' in both English and French sections, but omits the preposition in the French section with *se marier avec* 'to marry someone'. Appropriate choice of preposition sometimes depends not on the verb, but on the following word: *marcher dans la rue* 'to walk in the street' but *marcher sous la pluie* 'to walk in the rain'.

There are many words and structures in French which have an intensifying value when used with an adjective, as in English 'dead drunk' or 'spoiled rotten'. Sometimes intensifiers match in the two languages: *ivre mort, gâté pourri.* More often, they do not match: 'dead tired' = *éreinté crevé* (NB: *blessé à mort* 'mortally wounded', not *'badly wounded'). Among intensifiers, the adverb *bien* requires a multiplicity of translations:

essaie toujours, tu verras bien 'go ahead, just try it and you'll see'
il le faut bien ' it really is necessary'
il faudrait bien que vous fassiez...'you really have to...', 'you really should...'

Literal translation also runs afoul of groups of adjectives with special properties, the French *adjectifs de relation*, e.g., *nuclear*. These cannot be intensified *(a *very nuclear war)* nor can they be used in the comparative/superlative. For 'original', French offers both *original* and *originel*, the latter an *adjectif de relation*. Knowing the difference, students can make an informed choice between the two forms when translating 'original sin': *péché originel*. Then too, where an English noun modifying another noun frequently has the value of an *adjectif de relation*, French often uses an equivalent phrase:

India ink = *encre de Chine*
the stone bridge = *le pont de pierre, le pont en pierre* my
home phone = *le numéro de chez moi*
my home town = *la ville où j ai grandi* (or *ma ville natale)*

Of Vinay-Darbelnet's seven basic translation procedures, literal translation falls among four so-called "direct" procedures. The most direct of these, simple borrowing *(geisha)*, results in identical versions of the two languages. Calques, sometimes called "loan translations", are carbon copies, literally tracings: *gratte-ciel* 'skyscraper' (with elements rearranged), *science-fiction, surprise-party* (the latter two also borrowings). In the case of transposition, the least direct of the four direct procedures, each language has recourse to differing parts of speech of an identical semantic item. *Two hours before your plane leaves* translates (frequently, although not exclusively) to *deux heures avant le départ de votre avion; when she was first married = au début de son mariage.* It is helpful, in this context, that students be aware of a frequent preference for nouns in French where in English a verb would be used.

In the most indirect procedures, equivalence and adaptation, there is no direct lexical correspondence whatsoever; only the context or situation coincides. Examples of equivalence (with identical situation): *ouch = aïe* or the French names chosen for foreign automobile models, e.g., *Volkswagen Rabbit = la Volkswagen Golf.* To illustrate adaptation, with comparable (but not identical) situation, take the value of the *Tour de France* to the French listener and the *World Series* to the American listener: both are annual national sporting events, enjoying huge popularity in their respective cultures.

Last to be mentioned is modulation, an indirect procedure discussed by Vinay-Darbelnet specifically in connection with the bilingual dictionary. Modulation can be defined as a change of point of view but not of lexical field, e.g., *the time when = le moment où/la fois où.* Both languages chose from the vocabulary of chronology. Their structures correspond: Article + Noun + Conjunction. The difference lies in the type of conjunction: temporal *when vs.* spatial/temporal ou. This example of fixed (or obligatory) modulation can be found in the bilingual dictionary--that is, it is lexicalized, and it can be taught. However, there is a vast area of free modulation which cannot be taught, but must be worked through on a case-by-case basis. One student, wanting to say that she loved the outdoors, tried **j'aime dehors.* She needed to say *j'aime être dehors,* but would not have found this modulation in the dictionary. To remain at the level of literal translation--in other words, to fail to modulate--results in text which does not "feel" right. Any speaker of French will find **le moment quand/*le temps que* unacceptable for *the time when.* In subtle cases, s/he may only suspect that the translated version is not French, but may not be able to specify why.

A switch between positive and negative statements can also illustrate modulation. Vinay-Darbelnet label *contraire négative'* such pairs as *it is not difficult to show that = il est facile de démontrer que.* It is this modulation process, rather than perversity of spirit, that helps explain the French fondness for expressions such as *ce n'est pas mauvais* 'that's pretty good', *ils ont pas mal d'argent* 'they have quite a lot of money'.

French-language advertisements for Coke used to laud *Coca la boisson légère, qui rafraîchit*, as against Eng. *Coca-Cola refreshes without filling*, thus illustrating modulation at the level of *message*. According to Vinay-Darbelnet, unless a humorous or off-color tone is actually intended, "filling" or "being full" are not appropriately expressed in French in connection with food intake. Such culturally-determined free modulations are not available in bilingual dictionaries, although they may eventually find their way there if they become frequent enough.

Just as *j'ai le ventre plein* 'my belly is full' or *je suis plein* 'I am full [with child] ' would automatically convey facetious or vulgar overtones, the French cannot take seriously any car named *lapin* 'rabbit', because the connotations of this animal are far too pejorative to Francophones. While there have indeed been Cobras, Cougars, Eagles, Impalas, and Foxes on the American car market, these are all animals with positive associations; translating Rabbit as *lapin* would be tantamount to using the name *weasel, chicken,* or *crow* for an American model. The equivalence chosen for the Volkswagen Rabbit was, rather, *Golf*.

Students need a guide to what is conventionally appropriate in the target language, just as they need an awareness of connotations--associated or secondary meanings, in both languages, e.g., (English) rabbit = cute, diminutive, quick, playful, and inexpensive to feed. It would be useful for students to have access to a set of basic connotative values, perhaps taken from lexical field theory, which groups words into conceptual fields rather than alphabetically, e.g. expressions for weather, flora, fauna, human family relationships, human emotions, and so on (for one possible set of fields, see Wartburg-Hallig 1963). Although connotations can often be deduced from examples in a large bilingual dictionary, they are not available there in any systematic fashion.

The foregoing evaluation of the bilingual dictionary in relation to traditional translation procedures does recognize its multiple uses. There are classroom activities that can facilitate life with the dictionary for both instructor and student alike. Whatever their first language, all students will benefit from increased awareness of the spoken and structural rhythms of the target language. Frequent, short exercises geared to increasing students' understanding of faux amis and extension combine to produce valuable results: *patte* 'foot, paw, insect leg' and *tongue* 'langue (in mouth), langue (language), patte d'un soulier'. Major translation procedures can be introduced and illustrated, then followed up with group exercises and a final assignment in which each student searches out examples of the various procedures and reports back to the class; in one class, students were assigned to collect examples of modulations, e.g., *it's Greek to me = c'est du chinois, c'est de l'hebreu,* or *my foot! = mon oeil!*.

The pitfalls of the calque and the literal translation are easily illustrated: the instructor need only collect examples from student writing in which French words have been plugged into English lexical and syntactic structures, e.g., **n' importe comment la situation* 'no matter what the situation' or **je me manque le soleil* 'I miss the sun'. These can be distributed as take-home exercises, corrected (respectively, to, *quelle que soit la situation* and *le soleil me manque)* and discussed in class. The instructor can also collect patterns from texts or assign students to collect constructions new to them, such as language specific choice of prepositions, e.g., *va dans ta chambre* 'go to your room' or use of indirect object pronoun in *je lui ai acheté un cadeau* 'I bought a present for him/her'. The patterns are translated and discussed in class, then assigned for use elsewhere in a piece of student writing: a composition, a page of a journal, and so on.

Finally, testing can easily be organized around student-provided materials, so as to lead students to focus on what they have already learned. By approaching the bilingual dictionary in terms of its direct applicability to traditional translation procedures, students can handle the challenge of accessing the information stored there and applying that information to their reading and speaking needs.

Notes

1. I acknowledge here a large and very real debt to family, friends, colleagues, and students for material and suggestions.

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SECTION II

Language Teaching Ideas From Paradise

As stated in the preface, the second section of this volume includes a number of projects received from a call for papers simultaneous to the call for the HALT SELECTED PAPERS 1993. We are pleased to include them here and hope that they will prove as useful to you as they have to their creators. We regret that not all of the materials received could be included in this year's publications due to limitations in time, length, and resources.

A special thanks goes to Dr. Linde Keil (Spanish-Uuniversity of Hawaii at Manoa) for her assistance in this project. She helped develop and distribute the original call for papers and has been sharing her own teaching ideas for several years at UH, Manoa.

pmc/edh

EMPLOI DE DONT EN FRANÇAIS

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Depuis plusieurs années j'enseigne les pronoms relatifs, en particulier au deuxième niveau (Fr. 201-202 "Intermediate") et au troisième niveau (Fr. 312 "Composition"), et si les étudiants peuvent assez facilement se servir de qui et de que (ainsi que de "lequel" et de ses composés) dans leurs rédactions et leurs exercices, l'emploi de dont est beaucoup moins clair. En fait, la plupart du temps les étudiants, et même ceux des niveaux plus avancés, avouent n'avoir jamais bien compris le pronom dont et par conséquent ne l'utilisent pratiquement jamais ou, malheureusement pour les plus courageux, à mauvais escient. Ce n'est pas de leur faute. Il n'y a qu'à ouvrir n'importe quels livres de grammaire que nous avons enseignés ces quinze dernières années, par exemple, et on pourra voir combien les explications sur l'usage de dont sont peu claires.

L'explication présente, que j'ai développée peu à peu dans mes cours, est satisfaisante à mon avis. Car elle est entièrement succinte, claire et suffisante pour tous les étudiants de niveaux différents. Je l'enseigne aussitôt après la présentation de qui et de que, pronoms qui ont été présentés selon la règle suivante:

qui + verbe
que + sujet

(Je ne vais pas revenir à cette règle qui a été développée longuement dans un précédent article—Voir Fassiotto et Riggs dans French Review, vol. 59 no. 5 avril 1986, p. 669-674—mais elle est absolument nécessaire comme prémisse à la démonstration qui va suivre). Comment enseigner donc dont?

J'écris au tableau quelques verbes ou expressions que les étudiants connaissent et qui, en français, sont toujours suivis de la préposition "de". Ce sont des verbes ou des expressions qui sont très courants ou qui ont été rencontrés dans nos lectures et exercices. Par exemple, les verbes: parler de, avoir peur de, avoir envie de, avoir besoin de, avoir honte de, se souvenir de, être content de, être responsable de, se servir de et être sûr de. Cette liste est tout à fait suffisante pour l'explication qui va suivre, et d'ailleurs je dis au étudiants que nous ajouterons d'autres mots à cette liste au fur et à mesure que nous les trouverons dans nos lectures.

Ensuite, j'écris plusieurs phrases avec ces verbes.

Ex:
1. Elle a parlé de son professeur de math avec ses amis.
2. Mon petit frère a peur du chien de nos voisins.
3. J'ai besoin d'un dictionnaire français-anglais.
4. Tous les étudiants se souviennent des examens oraux.
5. Il se sert de mots très bizarres dans ces rédactions.

Puis, je transforme ces phrases:

1. Le professeur _____ elle a parlé avec ses amis s'appelle Troy.
2. Le chien _____ mon petit frère a peur est un berger allemand.
3. Le dictionnaire français-anglais _____ j'ai besoin n'est pas à la bibliothèque.
4. Les examens oraux _____ tous les étudiants se souviennent étaient amusants.
5. Les mots _____ il se sert sont très bizarres.

sans donner la réponse, et je dis aux étudiants de remarquer les verbes ou expressions verbales qui suivent les traits. Nous commençons par l'exemple no. 1 et je leur demande de me dire quel est le verbe. Après

qu'ils ont dit "parler" j'insiste sur le fait que dans cette phrase le sens de parler est "parler de" et j'ajoute: nous avons déjà appris

a) qui + verbe
b) que + sujet

et à présent nous allons ajouter un troisème pronom relatif à votre liste

c) dont: remplace "de"

J'insiste sur le fait que dont est une construction typiquement française et qu'il est impossible, et inutile, de le traduire en français.

Nous continuons le même format pour la seconde phrase, et ainsi de suite pour les exemples suivants. Quand les étudiants ont bien noté que dans ces 5 exemples, la préposition de est sous-entendue (parler de, avoir peur de, avoir besoin de, se souvenir de, se servir de), mais qu'elle est importante car c'est elle qui décide du choix du pronom relatif (dont), j'ajoute qu'ils sont responsables de la liste des verbes qui prennent la préposition de. Les étudiants doivent donc pour la classe suivante apprendre ces verbes par cœur, écrire 3 phrases avec dont en se servant de trois de ces verbes, et aussi faire les exercices que j'ai préparés et où j'ai mélangé les pronoms relatifs qui, que, dont.

Pendant la classe suivante, en général deux jours après, je vérifie par de nouveaux exercices que je fais faire en classe aux étudiants, s'ils ont bien compris dont. Quand je m'en suis assurée, je parle alors du deuxième emploi de dont (possessif) dans le sens de "whose"/"of which." Je donne 2 ou 3 exemples, mais en général, l'emploi du dont possessif ne pose pas beaucoup de problèmes, car il leur est possible de le comprendre en le traduisant. Il n'y a en général qu'à expliquer la place du sujet, du verbe et de l'objet dans la phrase.

Ex: Cette femme est l'actrice dont tu connais le fils.

Après avoir donné 3 ou 4 exemples avec ce dont possessif, je re-écris au tableau le diagramme de la classe précédente, et leur montre que dont a deux emplois: l'un qui est une structure typiquement française et est intraduisible en anglais, et l'autre qui exprime la possession et a un équivalent en anglais.

qui	+	verbe
que	+	sujet
dont	a)	remplace "de"
		b) = possession (whose/of which)

Après chaque classe, que ce soit au niveau 200 ou 300, il y a toujours des étudiants qui expriment leur joie à avoir enfin compris le pronom relatif dont et surtout à pouvoir l'utiliser. Dont n'est plus l'épouvantail qu'ils redoutaient, mais quelque chose de clair, de logique et de simple. Car si les élèves apprennent par cœur la liste dont ils sont responsables, ils peuvent employer ce pronom systématiquement, voire automatiquement. Cette méthode dont je me sers et dont je suis bien contente et qui est, à mon avis, une des plus aisées à enseigner (pour le professeur), est ainsi une des plus faciles à utiliser (pour l'étudiant). Pour résumer, c'est une explication qui est facile (qui + verbe), que tout le monde peut comprendre (que + sujet), et dont tous les étudiants se souviennent (dont remplace "de": se souvenir de).

THE USE OF THE NEWSPAPER IN THE FOREIGN LANGUAGE CLASSROOM: A STUDENT-CENTERED PROJECT

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Newspapers as Authentic Materials

The need for authentic materials in the communicative foreign language classroom can be easily met by using newspapers and magazines as teaching materials. In most places they are available and affordable, in Hawai'i, however, one has to coax friends from overseas to send or bring some current publications, or duplicate materials from the available, but somewhat dated library copies.

Authentic materials are texts that contain language which is unedited, serve a communicative purpose, address a real-life situation, and originate in the cultural context of the native language. While most dialogs and reading passages in our textbooks are created with a pedagogical purpose in mind (e.g., illustrating certain grammatical structures, cultural messages the authors wish to convey), authentic texts sound the way real people speak. There is, however, the danger that the authentic texts are not on an appropriate level for beginning students. Therefore, teacher input and preparation of materials are important factors. When we talk about a communicative classroom, we refer to a teaching approach which presents language in a situational context and orders materials around communicative activities rather than structural and grammatical concerns. This methodological aspect favors at the same time student-centered instruction because the activities leave room for creativity and choice to give students control over their projects.

Considering these aspects as goals of our second language instruction, the use of newspapers seems ideally suited for a project which combines teaching language and culture. Using newspapers as instructional materials can already begin in the first semester by displaying the front page of a major newspaper on your bulletin board, for example, so that students get a feel for the layout, newsprint and press photos. Even if they cannot read the texts, familiarity with the paper will facilitate comprehension later on. Students will be able to predict the type of readership by the graphic image the paper presents. Think about the Wall Street Journal in contrast to the National Inquirer as American examples of papers aimed at very different readerships.

Activities in the Beginning FL Class

When I distributed some German magazines to my beginning German students, I noticed immediately how they leafed through the pages skimming for any information they could glean from the illustrations, photos, and advertisement slogans. Based on these skimming and scanning functions, there are a number of activities which students can complete without much prior language competence. For example, have students compile a list of words they can already recognize in the advertisements. To give this exercise a more competitive edge, team students up in pairs, set a time limit, and then reward the group who comes up with the longest list. A variation on this type of exercise is a Scavenger Hunt. The teacher prepares a worksheet with a number of items to look for in the journal such as the date of publication, page numbers for the crossword puzzle, the signs of the horoscope in German or the names of the cartoon characters. Again, the students who are finished first get a reward.

Fashion, car, and other specialty magazines lend themselves to creating collages , fashion layouts, or self-portraits that students then can present to the class. This will be informative in more than one way: students learn about the culture, economy, and history of the country whose language they are studying, while also using authentic language and vocabulary. Photos, comic strips, and other visuals are useful in the beginning FL class as a guide for dramatization. Ask your students to take one of the characters in a photo and let him/her create a dialog about the person. The speech bubbles in cartoons can be erased and recreated in the target language according to their own imagination. Displaying these creations on the bulletin board give the beginning student a special sense of accomplishment.

The special sections of foreign language newspapers provide interesting guidelines for writing activities in the second semester of language instruction at the college level or near the end of the first year in ? high school. One of these features is the weather map which is ideal for teaching meteorological terms with the appropriate symbols. From now on, each student can take turns at the beginning the class as the weather person.
Most German papers, for example, have personal ads used for contacting prospective marriage partners. These can serve as models for beginning writing projects. After reading some of the ads and explaining the abbreviations and special vocabulary so characteristic for these ads, you can have your students write their own announcements. This is done in two steps: first students have to describe themselves in the most flattering way possible and then they have to describe the ideal partner they are looking for.

Horoscopes lend themselves well to similar reading and writing activities because students can personally identify with the materials and can contribute their own experiences. After reviewing the signs, dates and contents, one student is chosen as the astrologer and interprets the horoscopes for the rest of the group. Students then make up their own predictions of the coming week.

Personal advice columns are suited to engage the students in reading and writing about their personal feelings and problems. The teacher appoints two students to answer letters and asks the rest of the class to send in their particular requests for advice.

As a culminating project at the end of the first year, the students publish their own foreign language paper including the topics covered during the year. All of the students can contribute their special talents and abilities. Good language students are the writers and editors, good artists are appointed to draw comics and cartoons, and good typists staff the computers. In this way all feel they have effectively contributed to the class project, which will supply the teacher with personal reading materials for next year's beginning FL students.

Description of the Teaching Unit: A Semester Abroad

After having worked with foreign language publications during their first year, foreign language students will be well prepared for this second year project. Sometimes the second year in a foreign language can be somewhat of a let down for students and teachers because the enthusiasm of beginning to learn something new is over. The emphasis during this first year/semester is on acquisition of vocabulary and basic communication skills, while the second year seems to dampen this enthusiasm a bit with an emphasis on correctness and structure. Students are very often continuing with the same old book, and learning takes on a somewhat more repetitive outlook. That's where a creative student-centered project can provide a good review and a transition which is meaningful, effective, and fun.

Simulation exercises are a necessary substitute in the classroom as not all students will have the means or opportunity to actually travel to the country whose language they are studying. The project outlined here is a simulation exercise that provides students with a framework of tasks,[1] and the flexibility of student centered activities. Students are given the hypothetical situation of having to live and study for a semester on a fixed amount of money in a large foreign city where they have to find lodging, food, clothing, entertainment and fun. The Activity Sheet (see Appendix) which students have to complete by the end of the project has a set of requirements that need to be met, but in the course of the activities, students are encouraged to and will create their own situations and scenarios. I have found that with some of my classes I had difficulties closing the activity and getting them all back home.

Step 1: The teacher sets the stage for the project by telling students that they are participating in a Study Abroad program at a German (French, Spanish or other) university. Each student will receive a fixed amount of the local currency and will have to be able to live on that for a semester. As life is unfair, so is the amount students receive [illegible] they will have to look for roommates in order to pool their resources.

Step 2: The teacher has prepared 'money' by photo copying bills or fake money in the foreign currency. Each student draws the amount out of a hat and must decide if he/she can live alone or needs to share a house, apartment or room with one or more roommates in order to pool resources. Most students will decide to share which creates study groups in a voluntary and also quite authentic process. Each group receives an Activity Sheet to be filled out and handed in at the end of the project.

Step 3: With the arrival in the city the search for housing begins. The teacher hands out a copy of the 'rooms for rent' page of the foreign newspaper and assists groups in deciphering the ads. A list of customary abbreviations and special features of the housing market need to be explained. When students have found their housing, they fill out their addresses, the amount of rent, and other appropriate information.

The following steps are determined by the activities students chose to complete. Here begins the truly student-centered aspect of the project, as the groups are free to be as creative as they wish. Options are to find a restaurant for dinner, a movie, play, musical event, or museum to go to, stores to go shopping in, etc. After each activity, students report on what they did and how much money they have spent.

The project is open-ended in the sense that students will find out they are short of money; and here their own creativity enters into the play. Some of my students have created a bank through which they will have to apply for a loan; a banker was chosen to lead the operation. Other students decided to look for jobs with the teacher supplying 'help wanted' ads and acting as interviewer in the employment office. Others wrote home for money. The possibilities are endless and limited only by the time you want to allow for completion of this unit.

Step 4: The final product of this interactive project is a written report. Students are required to hand in a journal, newspaper report, or account for their school in the target language in order to receive credit for the Study Abroad semester. This requirement is authentic in a real life situation and reviews in written form every language experience the students encountered. Spin-off activities could include acting out situations in the foreign environment for new students going abroad, counseling these students about housing, living, and having fun abroad, or putting a brochure together for the Study Abroad office.

Step 5: Evaluation of the project consists of assessing oral competence during the class sessions, evaluating the Activity Sheet, and grading the final report as to cultural accuracy, grammar and structure, and creativity.

Students enjoy this project because it is an authentic simulation and provides them with a number of choices for their learning. This amount of control over materials and the process contributes to students' self esteem in using the target language and prepares them for the real-life situation. It gives the teacher a welcome opportunity to observe students and assess their oral and cultural proficiency in the target language.

Notes

1. Paul Chandler, who assisted with this presentation, provides an alternative framework based on the Whole Language philosophy that uses travel as the main focus. A copy follows the sample Activity Sheet.

ACTIVITY SHEET

1. Housing Information

Address ----------
Suburb ----------
House/Apartment/Room ----------
Number of Rooms ----------
Bathroom/Shower ----------
Garage ----------
Number of Roommates ----------
Amount of Rent ----------

2. Dining

Name of Restaurant ----------
Location ----------
Opening Times ----------
Menu ----------
Price per Dinner ----------

3. Entertainment

Type of Entertainment ----------
Location ----------
Ticket Price ----------
Critique ----------
----

4. Job Search

Type of Job Wanted ----------
Location ----------
Salary ----------
Qualifications ----------
Outcome of Interview ----------
----

5. Other Sources for Money (Documentation)

a. ----------
b. ----------
c. ----------

FINANCIAL SUMMARY STATEMENT

\+ ----------
\- ----------

GRADE ----------

AN ALTERNATIVE "TRAVEL UNIT" FRAMEWORK BASED ON WHOLE LANGUAGE

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University of Hawaii at Manoa

This framework has been based on Whole Language philosophy. As you and your students develop your projects, and work with newspapers and other current materials, try to keep in mind some of the following important theoretical assumptions about foreign language reading:

1. Foreign language readers (FLR) need to have a variety of reading experiences.
2. FLR benefit from exposure to whole, authentic texts.
3. FLR can read for several purposes.
4. Shared reading events allow FLR to assist each others' comprehension.
5. Real world knowledge helps readers of all levels comprehend texts.
6. Beginning FLR can find specific information in texts available in the cultural environmental such as want ads, signs, and announcements.
7. By focusing on meaning beginning students can make meaning with text.
8. Focus on grammatical and structural elements of texts breaks down the reading process.

Text used: Dos mundos (Terrel et al., 2nd ed., McGraw-Hill, 1988). Chapter 10-13 deal with travel, geography, terrain, weather, volcano (recommend the film "Ring of Fire"), trips, plans, preparation, tourism in Hispanic countries: lodging, tourism, health and emergencies, body parts, illness, hospitals, herbs vs. traditional medicine, and accidents.

The following points serve as a framework upon which to base and develop a unit of study involving travel and travel-related themes. As you will see, there is room for plenty of creativity and variety, keeping the students involved and interested. Note: In this format, the instructor usually participates in the activities along with the class. Also, the seven points are not to fixed, static models, but rather suggestions for both getting the projects started and for keeping them going.

1. Questions to study: Where would I like to go; what would I like to do?

2. How this fits into the semester's goals and plans: Students realize the importance of exchange and interaction in an ever-shrinking world; students realize the value of travel experiences.

3. Finding out what students already know: These may include sets of personal questions; diary-type entries; one minute papers or presentations; brainstorming in groups, then sharing ideas; interview someone from another place (preferably not Hawaii, preferably not California, preferably not from the mainland, but not necessarily from Latin America or Spain).

4. Exploring the question: Study several places through... media; library sources. Compile information; list advantages and disadvantages of the places; list cultural similarities; mini-research on famous person(s) from the other country; study ads, brochures, other sources; report findings in the target language; visit travel agents and interview them in pairs, if possible; review your original question in #1; revise and react.

5. Materials to be used: Brainstorm and provide: ads, brochures, interviews, magazines, newspapers, maps, encyclopedias, charts on prices and measures, exchange rates, distances, locations, costs, (dis)advantages. Consider including information from People, Más, Hispanic, and other magazines, as well as free in-flight publications from various airlines.

6. How are people in the other country similar to people at home? Interview someone in class and report on their progress on the project; someone with different interests or travel plans. Move from broader to more specific discussion/study, for example: activities popular around the world --> in the other places --> locally. Or: in the business world at large --> in the business community of the country of interest --> in the local business realm.

7. There will be frequent opportunities to observe students' learning. Observation and assessment can occur through: interviews, reports, reading and writing projects, presentations, and discussions in various formats (whole class, pairs, groups, etc.). Related questions can develop into students projects as their interests broaden (e.g., politics, health, the transportation industry here and in the target culture). The students, the texts created, and the instructor will include information relevant to the Spanish speaking world.

Based on : Freeman, Y. & D. Freeman (1992). Whole language for the second language learner. Portsmouth, NH: Heinemann.

STUDENT CONTROLLED LEARNING ENVIRONMENTS WITH HYPERCARD™ AND INTERACTIVE MULTIMEDIA

Dr. Carol Beresiwsky
Kapi'olani Community College

This interactive multimedia demonstration shows how the instructor/developer can effectively customize an authentic interactive, student controlled learning experience. Programming is accomplished with HyperCardTM alone and HyperCardTM with laser discs published by the Project for International Communication Studies (PICS) at the University of Iowa. The learner at the interactive multimedia work station is in control of the direction and pace of non-linear exploration of the target language in a simulated immersion environment with recourse to computer graphic aids, foreign language text, on-line dictionary, computer-generated sound cues, and music from the compact disc or full-motion video from the laser disc. Equipment required for these programs includes Macintosh SE/IIsi with HyperCard™ program installed, Pioneer laser disc player 4400, computer/laser disc interface, and computer~compact disc interface.

Rationale

As a full-time foreign language instructor at the community college and university for many years, and based on my own language-learning experiences, travel, and interactions with native speakers, I have continually sought to infuse the courses I teach with authentic communication experiences and simulated cultural environments. Current national foreign language teaching trends such as the natural approach, proficiency-oriented instruction and communicative learning emphasize this holistic re-creation of the target language context and culture. Rote grammar drills of the past are replaced with open ended communication. Developing strategies to decipher the flow of natural fluent speech and respond appropriately is the new norm nationwide. Interactive multimedia programming for language learning with HyperCard corresponds precisely to current and future pedagogical directions by simulating interactive cross-cultural communication experience.

"Hypermedia gives the student power over the medium: the power to explore a body of information without being constrained by the author's view of how it all fits together, the power to follow an idea as far as one's imagination, and the medium, will allow." (Underwood, John. Language Learning and Hypermedia.

Language learning and meaning in language are based on schema or constructs that we develop as we interact with reality. Krashen and Terrell define two types of knowledge that are used in developing an ability to communicate in a second language: acquired knowledge and learned knowledge. Acquired knowledge is used unconsciously and automatically to understand and produce sentences as we do in our native language. Learning about a language through grammatical exercises is different from acquired language (S.D. Krashen and T.D. Terrell, Natural Approach, 1988). Creating contextualized situations in which the student can interact with the reality of the target language ultimately provides the most valuable language learning experience.

Consistent with the goals and objectives of the natural approach and proficiency-based foreign language instruction, interactive multimedia can simulate the linguistic and cultural immersion experience with the added advantage that the learner controls his environment.

Multimedia blends the text, video, images and sounds of the target language into a computer controlled, but learner directed, environment. Video disc images recorded on-site portray native speakers who interact naturally with typical gestures and body language. Interactive multimedia provides the keys needed to explore the foreign language environment with the help of glossaries, text of the spoken language, translation to English, animation, graphic illustration, and explanation of the

sociocultural context. Learner involvement and control of the experience is central. The student becomes actively and personally engaged in the language learning experience.

Multimedia Projects Developed at Naio Educational Media Center

The following interactive programs have been created and successfully pilot tested with foreign language students at Kapi'olani Community College Multimedia Communications Laboratory (1989-1992).

--Qui c'est uses the "Who am I" game format in a HyperCard environment with digitized speech in French, graphic clues, text and scanned photographs of class members to review vocabulary related to personal descriptions.

--Albertville combines HyperCard with interactive video disc to provide multiple choice content questions and vocabulary help.

--Hale'iwa Paka is a HyperCard stack that works interactively with the song Hale'iwa Paka from the Hawaiian Music CD Thirst Quencher by Ho'okena. It provides listening comprehension vocabulary development practice as students unscramble the on-screen text of song lyrics while listening to the CD of the popular Hawaiian song. Graphics, digitized audio pronunciation of lyrics and glossaries illustrate the text of the song.

--Normanville is a more fully developed interactive HyperCard™ pilot lesson with video disc which uses the PICS™ (Project for International Communication Studies, University of Iowa) French instructional video disc, Un village se met d table. In this adaptation, the learner may choose how he will explore a French town by selecting the appropriate graphic from the HyperCard town map--much as a tourist would visit a the village. Video disc images appear as the mouse slides over representations of the farm, school, church, market and residences. After selecting the farm, for example, the learner may watch a short video segment in French that takes place on the farm with multiple choice questions on the content accompanied by digitized sound and vocabulary help. The prototype includes examples of possible CAI options for the completely developed program, i.e. French transcript, English translation, visual dictionary, visual identification quiz, visual want-ad, visual menu, etc.

--Explorers of the Pacific is a HyperCard™ stack based on research about Spanish explorers in the Pacific in the 1500s and 1600s. Biographical and historical information are presented as text screens from which the user can access by clicking on a button, graphics of the men, their ships, maps of the times and animation tracing the routes followed and islands visited.

Potential Audience

The proposed software is intended for language learners at the intermediate level, however, testing has shown that learners of virtually all levels can benefit. Fluent, native speech and authentic context will hold the interest of the most advanced student, while on-line help, graphics, and design of the instructional component make the content accessible to the near beginner as was demonstrated during pilot testing of the Normanville prototype. Although the language is complex and fluent, questions are simplified and even late first semester students enjoyed using the program. With computer-assisted text cues, hypertext translation options and potential for video repetition; the beginning students were able to successfully explore the program and understand the main concepts. The non-linear mode of HyperCard™ permits access to any part of the program, thus, the intermediate or advanced student would simply skip the explanations or hints that were not necessary to his progress.

Within the context of the typical college curriculum, this program provides the social, cultural and linguistic content traditionally provided by supplementary reading texts, but with the added value of authentic images of the target country, socio-cultural context, and models of natural speech.

Future Development

A joint project is currently discussion between the Office of Technology Transfer and Economic Development to further test, package, and market the interactive modules as templates for foreign language teachers and students to readily assemble their own interactive materials for foreign language learning with HyperCardTM.

FROM THEORY TO THE CLASSROOM: THE LEARNER-CENTERED APPROACH AND THE SPANISH FOR BUSINESS CLASS

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Introduction

The objective of this paper is to provide a step-by-step account of the initial phases of a Language for Business Class. The discussion is based on classes taught at the Monterey Institute of International Studies and uses as an example the Spanish for Business courses. These courses are open to any student that places above the Intermediate-High level of proficiency according to the ACTFL Guidelines. We will present an exercise dealing with group dynamics and discuss the importance of cooperation between learners and the instructor. We will also attempt to answer the following questions: why teach a language business course? what are the learners' needs? how do we choose content? what teaching methodology do we use? what resources are available? and how do we evaluate our progress?

Group Involvement

The first step is to develop a team spirit within the class. It is important that from the moment the students enter the room they feel part of a group and feel comfortable working with each other. To achieve this goal, we carry out the following activity. On the first day of classes, each student is given a sheet of paper (see Appendix 1) and asked to fill in answers, then circulate throughout the class and find another person and ask him/her for a match. If s/he gets a yes, then s/he signs the other person's People Hunt sheet. If s/he gets a no, the other person asks a question looking for a match. Students continue alternating asking questions until they find a match. The purpose of this activity is to break the ice and to give the students the opportunity to get to know each other. It also serves to accustom them to working in groups.

Rationale

Once this is achieved we ask the students to tell us why they registered for this particular course. In order to help organize this task, the students receive a form (see Appendix 2 to be completed individually at first, then to be discussed in small groups and finally to be shared with the whole class.

After establishing the students' reasons for signing up for our class, we compare their ideas with our rationale for offering such a course. We believe that the most compelling reason to take a Spanish for Business class is that it provides the students with a marketable skill.

We are living in an age in which America's competitiveness abroad has become essential to the economic well-being of the country. International trade has grown very fast in the last twenty years. It has become clear that domestic economic activity can no longer be regarded separate from the international sphere. Government officials, business people and society at large are beginning to recognize the need for trained bilingual, bicultural professionals that will be able to confront the realities of the global market.

We do not need to go outside the borders of the United States to perceive the importance of the Hispanic consumer and entrepreneur. The Spanish speaking population of the country, estimated at around 23 million consumers, spends billions of dollars a year. We should not forget that the United States has extensive borders with Mexico and by extension with the rest of Latin America. This region with ties to both countries has a long and rich history of exchange of people and goods. If the Free Trade Agreement between the United States, Mexico and Canada is completed and approved, California, Texas and other Western states will soon be needing more qualified bilingual personnel to deal with the new business that this agreement is expected to generate.

Latin America is also undergoing momentous economic changes. Privatization, an opening to foreign investment and free-trade pacts are the order of the day. These economic and political changes have made the region more attractive to American firms and individuals. The level of United States private direct investment, for example, has doubled between 1986 and 1990. "Private money flowing to the region now represents 17% of US. overseas investments, second only to Europe, this according to the US. Department of Commerce." The New York Times also reported on February 15 of this year how the U.S. exports to Latin America and the Caribbean in 1992 had increased 32.5% from the corresponding quarter a year earlier. The newspaper further reported that Latin America is the world's fastest growing market for American goods. In order to take advantage of these opportunities American companies need qualified employees that can not only speak the language but who are also capable of understanding the culture.

Business schools have begun to shift their emphasis and are now stressing foreign languages and culture. In a competitive job market graduates with an MBA and a foreign language will have an edge over their competitors. Our institution has recognized this opportunity as well and has dedicated itself to the training of professionals with such knowledge and skills. This interest in foreign languages and cultures is not only a concern of Business Schools but also of many other institutions of higher education. One need only look at the great interest generated by Eastern Michigan University's Languages and Communications for World Business and the Professions which will be having its Twelfth Annual Conference this year. This year's program includes more than 130 speakers from about 26 different states and 6 foreign countries; they represent more than 60 colleges and universities and 13 business organizations.

Goals

Having established the rationale, we proceed with the task of determining the goals of the course. This process involves three different aspects that can be formulated as questions. First, what skills do employers say prospective employees need; second, what do agencies certifying business language proficiency think that students need to demonstrate in terms of skills and knowledge; and finally, what do students want to accomplish.

According to surveys of academic institutions and corporations done by Eddy (1975), Inman (1978), Cholakian (1981), Schoonover (1982), and summarized by Ronald Carl Cere, a business courses should:

1) emphasize basic language skills, particularly listening and speaking, to enhance the students' ability to function in a variety of business and social situations;
2) devote a segment of the course to the reading and writing of letters and other documents to give students practice using these skills as well as knowledge of business correspondence;
3) dedicate another segment of the course to the translation of professional and technical writings and oral interpretation to help present and future personnel acquire those skills sorely needed by multinational corporations;
4) dramatize or discuss, preferably with native speakers, business and social situations or problems commonly encountered abroad or in an international context at home to help professionals interface more effectively with foreign nationals;
5) incorporate pertinent readings from specialized texts or journals which will treat the geographic, economic, political, social and legal realities of the countries to give learners a broader view of business and life in them;
6) integrate a component of small "c" culture, stressing attitudes, values, customs, and commercial practices to make personnel aware of and sensitive to cultural differences (131).

In addition to these considerations, Cere recommends the inclusion of:

1) general business and/or technical terminology so that students can familiarize themselves with the most commonly used words;
2) the discussion of one or more business subjects (accounting, marketing, secretarial, etc.) to

meet learners' needs;
3) a presentation and review of those grammatical items frequently troublesome to students to improve their ability to communicate;
4) an internship or practical training experience at home or abroad with a firm involved in international trade so that present and future professionals can utilize their training in real-life commercial environments (132).

With respect to the certifying institutions, we chose to discuss here the Camara de Comercio de Madrid which gives two types of exams, a certificate and a diploma. The objective of the Certificado de Español Comercial "es el de acreditar que el candidato tiene la competencia linguística suficiente para desenvolverse en situaciones normales de la vida diaria de la empresa" and the objective of the Diploma de Español Comercial "es el de acreditar que el candidato tiene la competencia necesaria para desenvolverse en situaciones de mayor complejidad en el mundo de los negocios." The examination for the certificate consists of a written and an oral part. The written exam requires the student to write a 125 word dictation, a business letter and a summary of a commercial or economic text, and to demonstrate a reasonable command of grammar r and vocabulary. In the oral part the candidate prepares a commercial or economic text and then discusses it with a group of testers. Also, s/he is asked to do a sight translation of a text from English into Spanish. For the diploma, the candidate, in addition to what has been mentioned, has to answer in essay form a question dealing with current economic topics concerning Spain and, in the oral part, has to demonstrate a solid understanding of basic economic issues affecting Spain. From close examination of past exams we can deduct that the student needs to demonstrate an advanced level of proficiency in all language skills in addition to basic knowledge of vocabulary dealing with economics, accounting, finance, taxation, insurance, international trade, marketing and real estate.

In class, after presenting our findings to the class we will give the students the opportunity to become familiar with the exams. Then, we will ask them to develop a set of objectives and activities to achieve those goals as well as a set of tools with which to evaluate their own progress. After the mid-term exam we will ask each student to go back to this assignment and to see what needs adjusting.

Based on all of this information we select the topics to be included in the class. Normally, there are three main areas to be included in the curriculum: business related content (accounting, administration, marketing, finance, etc.), geography, and culture (see Appendix 3).

Methodology

After we have decided on the class objectives, our next task is to choose a teaching methodology. The communicative approach seems to be best suited for our purposes. The communicative approach is understood as: "language ability as being developed through activities which actually stimulate target performance. In other words, class time should be spent not on language drills or controlled practice leading towards communicative language use, but on activities which require learners to do in class what they will have to do outside." (Nunan 26). The aim then is to organize activities in class which approximate what happens in the real world.

Materials should reflect the outside world. If at all possible, they should be authentic. "Authentic materials are usually defined as those which have been produced for purposes other than to teach language. They can be culled from many different sources: video clips, recording of authentic interactions, extracts from television, radio and newspapers, signs, maps and charts, photographs and pictures, timetables and schedules."(99-100)

Evaluation

The last step in the development of a language for business course is the process of evaluation. In this model both teachers and students need to be involved in evaluation. It is argued that self-assessment by learners is an important supplement to teacher assessment. "In any system claiming to be learner-centered, localized evaluation processes involving both teachers and learners need to be developed.

Learners need to assess their own progress, and also need to be encouraged to evaluate, from their own perspective, other elements within the curriculum including materials, activities and learning arrangements" (134).

Testing procedures should relate directly to the objectives of the course. "[T]he evaluator needs to consider which elements in the curriculum should be evaluated, who should conduct the evaluation, when the evaluation should take place, and by what means" (121). The bulk of the evaluation should take the form of informal monitoring by the teacher with the cooperation of the learners. The tools "may include standardized tests of various sorts, such as questionnaires, observation schedules of classroom interaction, interview schedules, and learner diaries and so on" (123).

Conclusion

Finally, any course that tries to take into account the findings of the learner-centered approach needs to:

-- provide learners with efficient learning strategies
-- assist learners in identifying their own preferred ways of learning
-- develop skills needed to negotiate the curriculum
-- encourage learners to set their own objectives
--encourage learners to adopt realistic goals and time frames
--develop the learners' skills in self-evaluation (3).

This paper provided a discussion of some of the issues in learner-centered instruction within the context of an actual classroom experience. We described and analyzed the different steps involved in developing and implementing a foreign language business course.

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Appendix
A-1

Pos, ¿quién es quién?

People Hunt

Instructions: Fill in answers for yourself. Then circulate throughout the class and find another person and ask him/her for a match. If you get a yes, sign each other's People Hunt sheets. If you get a no, that person asks you a question looking for a match. Continue alternating asking questions until you find a match, then form new pairs. Try to get all your boxes filled in.

	Self	Friend
Favorite Color		
Astrological Sign		
Favorite TV Show		
Dream Vacation		
Eye color		

A-2

Why take Spanish for business?

Because.....

1.
2.
3.
4.
5.

A-3

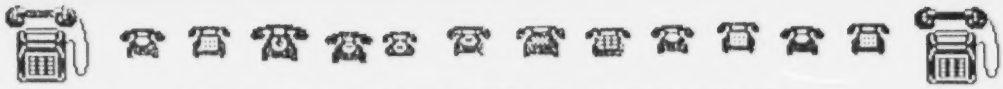
The following is a list of the main business topics to be covered in class. The selection takes into consideration not only the needs of the business world but also a structuring of materials from the most basic to the more complex.

1. Introducción a la economía en el contexto global
2. La empresa
3. Adquisición de capital
4. La finca raíz
5. La gestión de la oficina
6. El capital humano
7. Bienes y servicios
8. Estructuración de precios y publicidad
9. El mercado
10. Las finanzas
11. La penetración del mercado internacional
12. Los seguros
13. Importación y exportación
14. Impuestos

The cultural topics selected represent contrastive aspects of American and Hispanic culture relevant to the world of business. They include:

1. La familia
2. Honor, éxito y trato social
3. Préstamo, deuda y reembolso
4. El contraste entre el campo y la ciudad
5. Es papel de la mujer en la sociedad
6. Actitudes hacia el trabajo, el tiempo, la tecnología
7. La religión y el comercio
8. El dinero y la riqueza
9. El legalismo y las burocracias
10. La presencia hispánica en los Estados Unidos

Finally, the geographic component includes information on the geography, demography, government, economy and commerce of the Hispanic world.



JAPANESE UNIT: TELEPHONE ACTIVITIES

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Title: Rrrrring, the Telephone

Contributors: Kyoko Hijirida
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Objective: To provide activities which develop the student's ability to converse on the telephone in a social and business context

Student Performance Objective:

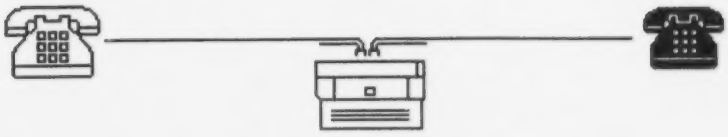
To be able to set-up an appointment
To be able to leave and take a message
To be able to use an answering machine or voice mail

Materials: Telephone trainer (from the local telephone company's community service branch)
Answering machine or voice mail
Cellular telephone (optional)
Telephone message blanks
Hand-outs: Useful expressions
Culture notes
Format of a Telephone Conversation
Activity One
Activity Two
Activity Three: Evaluation
Examination Schedule

Preparations:

1. Borrow telephone trainer from local telephone company
2. Reproduce telephone message blanks
3. Borrow and/or install answering machine
4. Cut-out situation cards of Activity One for distribution to individual students.
5. Reproduce all hand-outs

Procedure:



Telephone Trainer

1. **Introduction**
   a. Materials
      1) Telephone trainer
      2) Hand-outs: Culture Notes
         Useful Expressions
         Format of Telephone Conversations

   b. Objectives
      1) To provide cultural information for appropriate interaction in the target language
      2) To provide a review of basic telephone conversation

   c. Procedure
      1) Culture: discuss similarities and differences in telephone etiquette between Americans and Japanese
         (assign reading of culture notes following discussion)
      2) Conversation practice: using the telephone trainer, students will role play using the hand-outs - Useful Expressions and Format of Telephone Conversations

2. **Activity One**
   a. Materials:
      1) Telephone trainer
      2) Situation Cards (refer to Activity One hand-out)
      3) Telephone Message blank forms

   b. Objectives
      1) To provide review of basic telephone conversation
         re: Useful Expressions & Format of Telephone Conversations

2) To provide oral practice situations which recreate "real" situations through the use of the situation cards
3) To provide a cooperative learning situation between students who are paired and required to create conversation in the target language

c. Procedure
1) Situation cards and telephone message blanks are distributed to students
2) Students are paired
3) Students are allowed time to discuss and develop a telephone conversation in accordance with the situation card
4) Using the telephone trainer, students will role play in compliance with their situation card

3. Activity Two: Telephone Messages

a. Materials
1) Telephone trainer
2) Telephone message blank forms
3) Eavesdropping chart

b. Objectives
1) To provide the students with an opportunity to design their own activity
2) To provide the students with an opportunity to increase aural comprehension skills through eavesdropping
3) To provide additional oral practice in the target language by having the students respond to telephone message

c. Procedure
1) Assign hand-out: Activity Two: Telephone Message (Part I) for homework
2) On the following day, collect completed telephone message forms
3) Divide the class into two groups
4) Distribute eavesdropping chart

5) Distribute completed telephone message to students (one per student)
6) Using the telephone trainer, one student will "call" another student in response to the telephone message
7) The rest of the class will attempt to deduce the purpose of the telephone call and complete the eavesdropping chart
8) At the end of the activity, discuss eavesdropping chart with students. Discuss distinctive vocabulary and grammar used by students in their telephone conversations

4. Activity Three: Evaluation

a. Materials
   1) Hand-out: "Activity Three"
   2) Telephone
   3) Examination Schedule

b. Objective
   1) To evaluate student achievement using actual telephones and defined tasks:
      a) inviting someone to a social affair
      b) leaving a voice message
      c) setting up an appointment
   2) To provide an opportunity for a student- initiated response to the task in the target language

c. Procedure
   1) Students will select appointment time
   2) Teacher will remain in her/his office to receive telephone calls from students according to the appointment schedule
   3) Set-up telephone answering machine, if needed
   4) At the designated time, a student will call the teacher completing all tasks

CULTURE NOTES

TELEPHONE ETIQUETTE

In a ritualistic society of Japan, the use of the telephone as a means of communication gained only a "recent" and begrudging acceptability as a means of communication. In the past, a person made a face-to-face visit to another person. A telephone call was not considered "polite." Thus the expression, "おでんわで しつれいします" arose. But now in the era of fax machines and global communication, the telephone is a necessity . However, telephone calls are still viewed as a "quick" means of information exchange NOT a preferred means of initial formal contact. Even with the advent of answering machines companies themselves would never resort to an answering machine because this would be impolite to the customer or client. (Recently, answering machines have become an acceptable form of personal communication with busy lifestyles.)

When making a telephone call in Japan, the caller must keep in mind that he/she is making a request of another person (asking to speak to someone). In this situation of a supplicant/caller, formal speech is a reflection of etiquette. When one is placing a business call, the use of the person's title is an appropriate appellation. The use of the title acknowledges his position in the company and pays respect to the person and his organization. Americans address their politicians in the same manner; such as, Mr. President or Mr. Senator. However, unlike Americans, the Japanese continue to use formal speech and refer to the person being addressed by title and/or last name (unless friendship bonds have been established). Speech patterns reflect the relative status of the speaker and the listener.

When leaving a telephone message, one must be aware of your own status and the nature of your interaction. If your message is for a friend or an "equal", you may make any request, politely.

However, if you must leave a message for the president of the company , you would probably not require him to return your call personally - especially, in regard to a "request" or a "business arrangement"- but would provide details or information in the message or call back again.

AIZUCHI

In normal conversation, the Japanese show their interest in the conversation with the use of "aizuchi"so you may expect to hear these in a telephone conversation. " Aizuchi" （あいずち）are verbal interjections without specific meaning . はい、ええ、そうですねえ、はあ are often heard in conversation. These verbal interjections should not be assumed as assent . "Aizuchi" reflect the state of "I'm listening to what you are saying....." and serve to encourage the speaker to continue. If you wish an opinion, you may ask the listener, but keep in mind that the Japanese prefer non-confrontational means of communication. If they disagree with you more than likely you will hear an open-ended response like "well.....(でも。。。。。)." Herein lies another major reason for the tardy acceptance of the telephone. When a Japanese person communicates, his body language gives off clues to his point of view so a "confrontation" would not occur; whereas, with the use of the telephone, the speaker has only verbal clues by which to deduce the listener's opinion.

USEFUL EXPRESSIONS

もし、もし、 ～で　ございます。	Hello, I am ~(name)~.
どちらさまで ,いらっしゃいますか。 どちらさまでしょうか.	May I have who is calling, please?
少々、お待ち　下さい。	One moment, please.
どうも　すみません。 もうしわけ　ありません。	I'm sorry, please pardon me.
おそれ入(い)りますが, よろしくお願いいたします。	Sorry to have bothered you, thank you for your trouble.
メッセージをお願いできますか。	May I leave a message?
はい、お伝(つた)えします。	I'll leave a message.
もう　一度(いちど)　言(い)って下さい。	Please repeat it.
お電話(でんわ)が ちょっと　とおいです.	He is away from the telephone.
いまは　お話し中です。。。お待ちに なりますか。	He is in the middle of a conversation, would you like to wait?
お話(はな)し中(ちゅう)です。	The line is busy.
もう　すこし　ゆっくり お願いします。	Please say it more slowly.

もう　すこし　ゆっくり お願いします。	Please say it more slowly.
だれか　電話に　でてください。	Will someone answer the telephone?
だれも　でません。	No one answers.
電話を　きってください。	Please hang up.
すみませんが、日本語は　よく わかりません。	I'm sorry, I do not understand Japanese well.
英語(えいご)が　できる方(かた)と　お話(はな)し できますか。	May I speak to someone who speaks English?
ごめん下さい、さようなら. しつれいします.	Goodbye (excuse me for leaving now)
(るすばん　電話:)	(answering machine/voice mail:)
～でございます。 ただいま　るすでございます。 おそれ入りますが　ピーという 信号音(しんごうおん)が　聞こえたら、ご用件(ようけん)を お話しください。	This is the ~ residence. I'm not in at the moment. Please leave a message at the sound of the beep.

FORMAT OF TELEPHONE CONVERSATIONS

A telephone conversation like any other form of human interaction requires a"proscribed form."

Opening- caller: もしもし or "Hello"

-answerer: もしもし。。。。identify location of call
はい、もしもし。

caller: identify oneself & purpose of call
田中です。山田さん　いらっしゃいますか。

answerer: greetings (appropriate to the time of day)
おはようございます。
grant request
はい、少々　お待ちください。
apologize for not granting request
すみませんが。。。るすです。

caller: request to leave a message
メッセージ　おねがい　できますか。
request to call back
またご連絡　いたします。
apologize for request
よろしくお願い　いたします。

answerer: confirm receipt of message
かしこまりました。

Concluding - caller: pardon for the intrusion; good bye
では、しつれいします。

answerer: good bye
ごめんください。　さようなら。

Telephone Activity One:

Take a few minutes to read your telephone situation card.
Each student will have one situation.
Please choose a partner.
This will be a spontaneous conversation.
You must attempt to achieve the outcome stated on your card.
If the person to whom you wish to speak is unavailable, you must ask to leave a message or call back.

Situation One:

Caller: Ms. Nakayama to Mr. Tsuruda

Purpose: To set a meeting date

Outcome: Mr. Tsuruda is not available, but will call Ms. Nakayama to confirm a meeting.

Situation Two:

Caller: Mr. Tanaka to Mr. Sueda

Purpose: To make an appointment for an interview

Outcome: The appointment is made for April 20 at 10:00 AM in Mr. Sueda's office.

Situation Three:

Caller: Mrs. Tanaka to Hyatt Regency

Purpose: Making room reservations for three days and two nights. Prefers a double bed and an ocean-view room.

Outcome: Confirmation of reservations. Guests will begin their stay on April 17.

Situation Four:

Caller: Ms. Jones to Dr. Uchida (speaks to nurse)

Purpose: Calling for an appointment

Outcome: Dr. Uchida will see Ms. Jones for an appointment on Monday.

Situation Five:

Caller: Ms. White to Mr. Suzuki

Purpose: To invite Mr. Suzuki to a baseball game.

Outcome: Mr. Suzuki is unable to make the Friday night baseball game.

Situation Six:

Caller: Mr. Oda to Mr. Shima

Purpose: Arrange a date for a golf game with Mr. Smith and Mr. Jones.

Outcome: Golf date is set for Oahu Country club for the following Wednesday at 7:30 A.M.

Situation Seven:

Caller: Mr. Tanaka to Mr. Smith

Purpose: Unable to make a business meeting; wants to re-schedule

Outcome: Mr. Smith changes the date to May 25 at the Hawaii Prince Hotel restaurant.
Meeting tie is 9:45 A.M.

Situation Eight:

Caller: Mr. Matsuda to Mr. Suzuki

Purpose: To invite Mr. Suzuki to a birthday party for Mr. Ueda.

Outcome: Mr. Suzuki will attend. The birthday party will be on Friday after work in the office conference room.

Situation Nine:

Caller: Mrs. Smith to Mrs. Saito

Purpose: Inquire about Paradise Park.
What kinds of things can be seen and the kinds of shows.

Outcome: Mrs. Saito encourages Mrs. Smith to visit the Park with her children.

Situation Ten:

Caller: Mr. Takeda to Mr. Jones

Purpose: Calling for instructions to Mr. Jones' apartment

Outcome: Address and directions are provided.

Telephone Message Blank Forms:

伝言メモ　　様

日　日　時　分　A.M. P.M.

の

様　から伝言があります

□電話を下さい　□また電話します　□電話がありました

用件

受付者

TOKIOMARINE

To

Date　Time

While You Were Out

M

of

Phone
AREA CODE　NUMBER　EXTENSION

TELEPHONED		PLEASE CALL	
WAS IN TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
RETURNED YOUR CALL			

Message

Operator

Activity Two: Practice

Part I -

Use your imagination to complete two telephone message forms. One form should be used in a business situation; the other for personal use.
The telephone messages will be exchanged in class and used for impromptu oral practice.

phone message

FOR _____ DATE _____ TIME _____ A.M. P.M.

M _____

OF _____

PHONE (_____) _____ _____
AREA CODE NUMBER EXTENSION

MESSAGE _____

_____

_____

_____

SIGNED

- URGENT
- PHONED
- RETURNED YOUR CALL
- PLEASE CALL BACK
- WILL CALL AGAIN
- WAS IN
- WANTS TO SEE YOU

phone message

FOR _____ DATE _____ TIME _____ A.M. P.M.

M _____

OF _____

PHONE (_____) _____ _____
AREA CODE NUMBER EXTENSION

MESSAGE _____

_____

_____

_____

SIGNED

- URGENT
- PHONED
- RETURNED YOUR CALL
- PLEASE CALL BACK
- WILL CALL AGAIN
- WAS IN
- WANTS TO SEE YOU

Activity Two: Practice

Part II -

Class will be divided into two groups. (Half the class should be assigned to one telephone.)
Each student will be given one telephone message to respond to with a caller. (The student is returning the call .)
The rest of the class will complete the chart according to their aural comprehension skills.

Telephone Activity Two: "Eavesdropping" Chart

Complete the chart according to the conversation you have overheard.

Caller's name:	Purpose of Call:	Outcome of Call:
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

Telephone Activity Three: Evaluation

You will be required to perform all of the following tasks. Please prepare your responses and call the instructor at your designated time.

Appointment: Date:_____
Time: _____
Telephone Number: _____

A. Task One

Call to invite me to your party. Inform me regarding who else will be invited, who else will be coming, and what to bring.

B. Task Two

Call and leave a voice message on the answering machine or voice mail.
Please use the telephone number: _____

C. Task Three

Make an appointment over the telephone. Devise your own situation such as a job interview, a meeting with friends, a consultation with your doctor, lawyer, or teacher.

Examination Schedule:

Select the date and time, by placing your name in the appropriate column.

Student's Name:	Date:	Time:	Grade:	Comments: